ROCK CANDY

FOR THOSE WHO WERE RAISED ON ROCK

HARD, SWEET & STICKY

February - March 2018

CINDERELLA
TOM KEIFER TALKS

JUDAS PRIEST
THE STORY BEHIND 'SCREAMING FOR VENGEANCE'

DEEP PURPLE
HOW MK IV IMPLODED

POISON
WHO DID THEY LOCK IN A CUPBOARD?

FOGHAT
CLASSIC UNSEEN LIVE SHOT

MARILLION
THEY DID IT THEIR WAY

RATT
TAILS OF THE UNEXPECTED

MICHAEL SCHENKER
"I NEVER WANTED TO BE FAMOUS!"

MOTÖRHEAD
KIM FROM GIRLSCHOOL'S BUYER'S GUIDE

THE US FESTIVAL
METAL'S GREATEST EVER SHOW?

RUSH
'HEMISPHERES' SLEEVE DISSECTED

HANOI ROCKS
LIFE IS LIKE TRAGEDY

VAN HALEN

INSIDE ROCK'S WILDEST CIRCUS

DIRTY TRICKS AND BALANCE DEEP CUTS · AC/DC · VENOM BOX SET · GARY MOORE AND PHIL LYNOTT · YNGWIE MALMSTEEN · GENE SIMMONS DOESN'T GET THE HORN · JIMMY BARNES · DIO – 'HOLY DIVER' RE-APPRAISED

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ROCK CANDY

WELCOME

WITH THE PASSING A few weeks ago of 'Fast' Eddie Clarke, the world of classic rock was once again shaken to its core as more and more of our pioneering fathers fall by the wayside. Eddie was not only a fine guitarist, but also an interesting guy with vision and ability to cast a musical net far wider than his work with Motörhead might suggest. Sure, Eddie helped that particular band carve out a unique sound, but he also had the bottle to change direction at a point when he could've cruised his way to an easy life sticking to the Motörhead template. Instead, Eddie formed Fastway in 1983, initially with bassist Pete Way of UFO. It was an outfit whose musical style had little in common with Motörhead and more affinity with the classic blues-based British rock of the early '70s. Led Zeppelin, Ten Years After and Humble Pie were the obvious touch points and, unsurprisingly, the band's debut album made a huge impact in North America where it achieved gold status, outselling any of Motörhead's albums. Of course, Eddie will be remembered primarily for his Motörhead connection (you can relive their greatest moments by checking out our 'Inside Track' feature) but on a personal level I will also hold his achievements with Fastway close to my heart.

ELSEWHERE THIS edition of *Rock Candy* finds us diving deep into the early world of Van Halen – the classic era when the band overturned all our assumptions about what hard rock should sound like. I was fortunate to witness VH supporting Black Sabbath in 1978 and it felt like there was a crack in the musical cosmic egg. Van Halen were fresh and vibrant, while in comparison Sabbath looked ready for a care home. The same was true of Deep Purple, also featured in this issue. They were in a state of flux back in 1976 after releasing 'Come Taste The Band', and were playing a series of lacklustre live dates, two of which I witnessed. There's lots more in the issue, of course, so if you're a fan of rock from a time period that revolutionised our appreciation of the genre, then you're in for a treat.

THOSE OF you who are already subscribers to the magazine, thank you. And please remember to renew your subscriptions at *www.rockcandymag.com* when your term elapses. You'll still get your free digital download with every issue, as will single issue purchasers who buy direct from us. Now, of course, you also have the option to get *Rock Candy Magazine* in stores. We've seen photos of shelves all over the world straining under the weight of *RC*. Having grown from a tiny acorn to a globally distributed periodical fills us with immense pride. Thanks, and may the world of rock forever burn like a star – a sly nod to a fine Stone Fury album!

Derek Oliver – Master Of Mayhem
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Photo: IconicPix/Alan Perry

THIS ISSUE'S BIG QUESTION – VAN HALEN: ROTH OR HAGAR (OR EVEN CHERONE!)?

THE TEAM

Owner and Publisher: Derek Oliver
Roth. Unequivocally. Showman, shaman, star and rent-a-mouth. The ultimate frontman.
Editor: Howard Johnson
Roth. 100% rock star attitude on legs!
Editor at Large: Malcolm Dome
Roth. Nothing against Hagar, but DLR had the personality, charisma and quirkiness that defined Van Halen as a special band.
Art Director: Andy Hunns
Roth. He had better hair!
Production: Louise Johnson
Roth. Just because he's David Lee Roth!
Creative Direction: Julia Melanie Goode
Roth. The first Van Halen LP changed the musical landscape. No Roth, no Van Halen.
Web Guy: Ross Sampson
Roth. Back when he had a voice!

CONTRIBUTORS

Paul Elliott
Roth. I have a T-shirt that says it all. "David Lee Roth IS Van Halen!"
Rob Evans
Roth. A pure showman and a born entertainer. Van Hagar never came close.
Jerry Ewing
Hagar for sure. He reignited Van Halen and took them to new commercial heights.
Giles Hamilton
Roth. The first Van Halen album changed my life forever.
Jon Hotten
Sammy all the way. He's massively underrated. And 'OU812' is my fave VH record.
Alison Joy
Roth. Despite the fact that Hagar was probably better, centre stage at a VH show will always belong to Diamond Dave.
Dave Ling
Sammy Lee Roth for me – it's one of those unanswerable questions.
John Nicholson
Roth. For the songs, the fun, the attitude and the ability to jump very high.
Xavier Russell
Hagar. He had a better voice than Roth, pure and simple.
Mick Wall
Roth. It was he and Eddie who made VH a superstar band.
Philip Wilding
Roth. For that 'yowl' at the start of 'Runnin' With The Devil' alone!

PHOTOGRAPHY

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LETTER FROM THE EDITOR

Was there ever a band that captured the spirit of rock'n'roll more perfectly than our cover stars Van Halen? It was almost as if some mad musical professor got to work in his lab, determined to concoct the ultimate group from his secret stash of music and entertainment DNA. So what did he need to pull it off? The finest technical guitarist with a smattering of stoner West Coast cool, a hyperactive vocalist with film star looks and an ego big enough to fill an Enormodome, a drummer with both the rock drive and pop swing to appeal to everyone in the world, and a bassist who could sing off-the-scale backing vocals like his nuts were caught in the hi-hat! Well we got all that with Van Halen – and a whole lot more. VH had songs, attitude and charisma all rolled up into one infectious ball of fun. If David Lee Roth, Eddie Van Halen, Michael Anthony and Alex Van Halen couldn't make you punch the air and laugh out loud, then you didn't have an ounce of rock'n'roll in your entire being.

Over 14 pages *Rock Candy* brings you an intimate look at the VH line-up that turned the band into a worldwide phenomenon. The band's former manager Noel Monk lifts the lid on what it was really like inside the VH pressure cooker. *Rock Candy* writer Mick Wall paints a fascinating portrait of David Lee Roth, a man he met and partied with many times. And legendary guitarist Steve Vai gives us a very personal appreciation of Eddie Van Halen's guitar genius. If *Rock Candy Mag* is for those who were raised on rock, well Van Halen is what weaned us onto the stuff!

But issue 6 of *Rock Candy* isn't only about Van Halen. We've trawled the world and elsewhere to bring you lots more fascinating stories about rock's classic era. It was a blast putting the issue together. I hope you get as much pleasure out of reading it!

Howard Johnson – Editor
Email me at **hojo@rockcandymag.com**

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Girlschool toured endlessly with Lemmy & Co, and were looked after like little sisters. So who better than guitarist and vocalist Kim to give us her views on the very best way to enjoy the magic of Motörhead?

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If you think you really know your '70s and '80s rock, then why not prove it by finishing our brain-teasing crossword in double-quick time?

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We need your support to keep the music we all love alive!

PHOTOGRAPHER MARK WEISS ON THE STORY BEHIND OUR VAN HALEN COVER SHOT

"This shot was taken on the 'Hide Your Sheep Tour' in support of the 'Diver Down' album that ran between July of 1982 and May of 1983. It was the last time I photographed the four band members all together and it was difficult to get them all in the one place at the one time. I shot them about 20 minutes before they went onstage and only had time to shoot one roll of film before they got antsy and dispersed. It was like pulling teeth to get them to stand together. It seemed like they all had their own agenda. Earlier that day I'd shot David outside the hotel in an open field. I had an agreement with Van Halen saying I would take photos 'at their discretion.' He told me to grab my camera and take photos of him flying a kite."

Cover by Mark 'Weissguy' Weiss. Contents photos: Julia Goode; Mark Weiss; Getty Images/Fin Costello/Redferns

ROCK CANDY WRITER PLAYLISTS

THERE'S GREAT ROCK MUSIC ALL OVER YOUTUBE, THE PROBLEM IS FINDING IT. SO LET US TAKE THE PAIN OUT OF SEARCHING WITH OUR EASY-TO-ACCESS PLAYLISTS.

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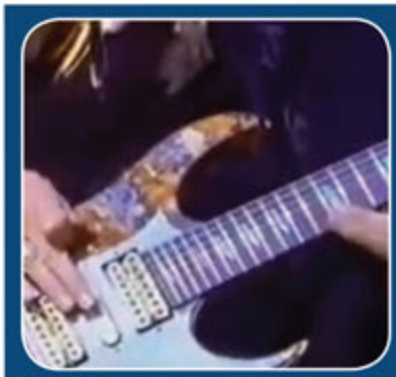

FIVE STARTLING SONGS BY SHREDDERS Chosen by John Nicholson

Steve Vai – 'For The Love Of God' (Steve Vai - For the Love of God Music video)
Steve wanders up Mount Shasta dressed like someone you'd find on *Star Trek: Deep Space Nine* in this 1990 promo video. It really should be hokey old nonsense, but somehow it's more like a quasi-religious experience invoked by the sight of Vai's astonishingly brilliant guitar playing, intercut with scenes of religious and political iconography, warfare and brutality.

Racer X – 'Scarified' (Racer X Scarified 1988)
Taken from the LA group's second album, 1987's 'Second Heat', guitarists Paul Gilbert and Bruce Bouillet team up for a 1988 live performance to deliver one of most technically breathtaking exercises ever recorded in the art of shred. The quality of the video isn't pin-sharp, but the playing on this groundbreaking instrumental most certainly is.

Joe Satriani – 'Always With Me Always With You' (Always With Me, Always With You - 5/27/1989 - Oakland Coliseum Stadium)
Satch is one of the true innovators in the world of shred, and this is a lovely live rendition of an early classic from 1989. Here Satriani concentrates on creating a lilting melody to lull you in, before exploding into a blizzard of notes to take the top of your head clean off. This is a perfect example of Satriani's preferred method of blowing you away. And look! He has hair!

Eric Johnson – 'Cliffs of Dover' (Eric Johnson - Cliffs of Dover (Live From Austin Tx))
Filmed live in Austin, Texas on 14 December 1988, 'Cliffs Of Dover' is an instrumental taken from the American guitarist's elegant 'Ah Via Musicom' album from 1990. No mere techno-shred machine, Johnson shapes and moulds his work to create memorable melodies driven by his Hendrix-inspired riffage. Utterly distinctive, utterly brilliant – and what a lovely jacket, Eric!

Yngwie Malmsteen – 'Far Beyond The Sun' (Far beyond the Sun (Trial By Fire Live in Leningrad '89))
Taken from the Swedish virtuoso's *Trial By Fire – Live In Leningrad 89* video release, here we are witness to an amazing neo-classical instrumental that spawned a million imitators and genuinely revolutionised what people thought you could play on a guitar. Thousands of Russians look on in awe as Yngwie melts his sculpted fretboard. And if that's not enough, he also adds in a couple of high kicks for good measure. The spandex came in handy, then!

FIVE BANDS THAT PROVE YORKSHIRE'S GOT MORE TO OFFER THAN FLAT CAPS 'N' FERRETS! Chosen by Alison Joy

Def Leppard – 'Let It Go' (Def Leppard – Let it Go (Live 1983 in Dortmund))
This track might be from the band's second album 'High 'N' Dry', but it's more a case of sweaty 'n' slippery here as Sheffield's finest knock it out of the park at Germany's famous Rock Pop Festival. Terror Twins Steve Clark and Phil Collen get plenty of camera time, and there's a quality moment where Phil and bassist Rick Savage go in for a bit of writhing around on the floor. You don't get that on *Last Of The Summer Wine*!

Saxon – 'Never Surrender' (Saxon – Never Surrender Live In Nottingham UK 1983)
Vocalist Biff Byford is undoubtedly Barnsley's most tightly trousered export, but his get-up at this Nottingham gig from '83 is coughing up a bit too much information! Biff might sound like a pissed-off brickie and have a fringe that looks like he cut it blindfold with a knife and fork, but when he leads the Saxon charge he's an absolute legend.

Baby Tuckoo – 'Rock Rock' (Baby Tuckoo – Rock Rock)
Filmed at the Marquee club in London around 1986, this tune is steeped in all the best that trad metal has to offer, with a butt-kicking chorus and a northern powerhouse of a singer in Rob Armitage! And there's a great bit at the start where Neil Saxton plucks at an acoustic guitar, then lobs his instrument offstage to reveal – ta-dah! – a Flying V underneath. Class!

Seventh Son – 'Man In The Street' (Seventh Son – Man In The Street at Cutlers, October 2016)
Here's yet another band from my rockin' hometown of Barnsley. The vid might be recent, but this was Seventh Son's first single, released in 1982 in the midst of Yorkshire's buzzing NWOBHM scene. Vocalist Bri O'Shaughnessy likes a bit of fucking swearing during his intro, and there's a pleasing hint of Mr. Byford in his voice. Fortunately, though, not in the trouser department.

Little Angels – 'Kicking Up Dust' (Little Angels – Kickin' Up Dust (Amsterdam 22nd April 1991))
Waving the flag for Yorkshire's seaside town of Scarborough were Little Angels, seen here without their buckets and spades at Amsterdam's famous Paradiso Club back in '91. Taken from their first album 'Don't Prey For Me', this is a perfect taster of their sunny LA sound: lots of keyboards, a good punch of loud guitar and plenty of twirly hair from genial vocalist Toby Jepson.

FIVE FANTASTIC TRACKS BY FRENCH METAL BANDS

Chosen by Dave Reynolds

Trust – 'Fatalité' (Trust – Concert Pour Chorus Paris 1980)
Despite some fine competition in the late '70s from Shakin' Street, Océan, Silvertrain and Karoline, Trust were unarguably the pioneers of French heavy metal. Despite efforts to anglicise them for international consumption with English versions of their albums, the band always sounded far more volatile when frontman Bernie Bonvoisin sang in his native tongue. Here Trust are captured live in Paris in 1980 – the year they released their best album, 'Répression' – and show exactly how explosive they could be.

Voie De Fait – 'Pas Plus De 16 Ans' (Voie de Fait - Pas plus de 16 ans Shreut)
Amazingly still without a CD release, Voie De Fait's fantastic 'Ange Ou Démon' album (issued on vinyl on the Arabella label in 1982) could easily have been one of the best NWOBHM releases had it been recorded by a band from across this side of the Channel. It certainly stacks up favourably against similar fare being touted by the likes of Iron Maiden and Saxon at the time. This rare footage of the band's primitive promo video for 'Pas Plus De 16 Ans' highlights the group's pleasingly timeless old school approach to rock.

Océan – 'Rock'n'Roll' (Océan - Rock n Roll (1981))
I first heard Océan back in 1981 when Tommy Vance played a track from their self-titled album on the *Friday Rock Show*. Amazingly, I found a copy of the album, the band's fourth, on import in a local record store the next morning! Having originally formed in 1974, Océan found their true niche with this stunning record that rivalled Trust for its sheer in-your-face brutality. This filmed performance of the band in full flight gives you a great idea of their sound, a perfect cross between AC/DC and fellow Frenchmen Trust.

Warning – 'Petit Peuple' (Warning - Petit Peuple)
Warning played heavy rock for sure, but with something of a more commercial bent than most of their French contemporaries. Their dress sense might have left something to be desired on this video for 'Petit Peuple' (they look suspiciously like they're taking part in a Jane Fonda workout video!) but there's no arguing with the utterly brilliant guitar work of Christophe Aubert, and the enthusiastic crowd rightly lap it up. Sadly, Aubert was killed in a car crash in 1994.

Sortilège – 'D'ailleurs' (Sortilege - D'ailleurs (1984))
Sortilège was another French act with a sound on a par with the very best the NWOBHM had to offer. This 1984 performance from French TV of a song from the band's debut album, 'Métamorphose', finds them on top form, pulling the prerequisite poses and riffing and soloing with the best of them. You can't help but feel that had they been rocking in England rather than France, then Sortilège would have gone a whole lot further.

FROZEN IN TIME

DATELINE: 15 MARCH 1978

Foghat bassist Craig MacGregor gets up the dusty end in search of the ultimate boogie feeling. Guitarist and vocalist 'Lonesome' Dave Peverett (light jacket) and guitarist Rod 'The Bottle' Price keep things on track in the background. Drummer Roger Earl provides the backbeat…

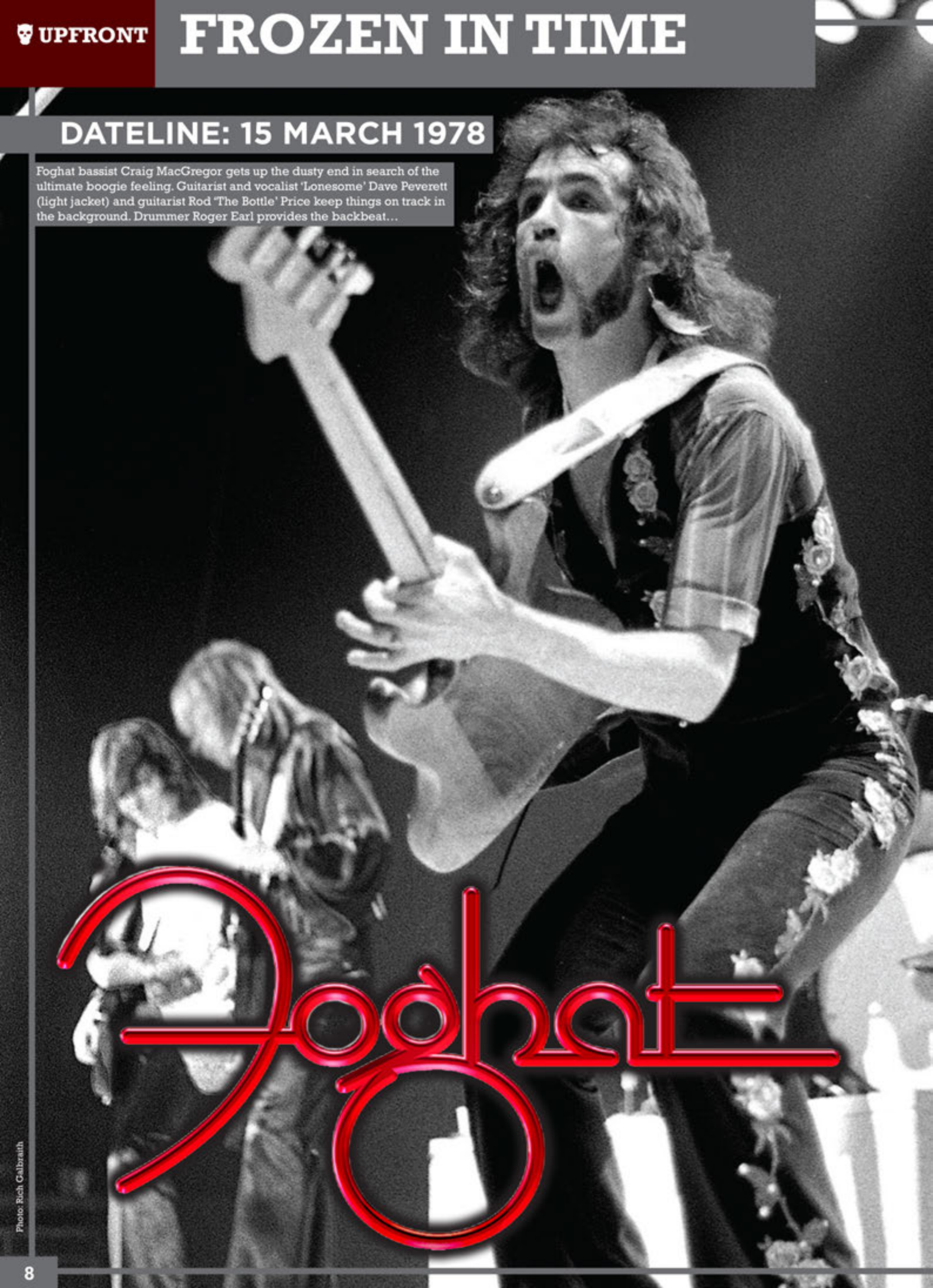


Photo: Rich Galbraith

Just like punk never happened, this photo perfectly captures the spirit of a band that truly believed in rock'n'roll...

AT THE TIME WHEN this wonderfully evocative photo was taken at the Tulsa Assembly Center in Oklahoma in 1978, Foghat were one of the biggest draws in America. Vocalist and guitarist 'Lonesome' Dave Peverett, guitarist Rod 'The Bottle' Price, and drummer Roger Earl were all English, originally from the London area. Earl and Peverett had previously played in Savoy Brown and had hooked up with Price and another Savoy alumni, Tony Stevens, to form Foghat in January of 1971. Over four albums the band evolved from a bluesy outfit with rock leanings to an out-and-out boogie machine. Stevens left the band in 1975 when their intense touring schedule and time away from the UK proved too much for him, and producer Nick Jameson temporarily filled the bass void before Iowa native Craig MacGregor joined in 1976.

MACGREGOR'S ARRIVAL coincided with what many consider Foghat's golden period, as the band produced arguably their two finest studio albums, 1976's 'Night Shift' and 1978's 'Stone Blue', as well as the seminal 'Foghat Live' in 1977. Recorded at the Dome Arena, Henrietta, New York on 10 May 1977, the live album was released in August and went on to sell over two million copies. It featured just six songs and ran to less than 40 minutes. But what a 40 minutes they are, as Foghat roar through blistering road-tested originals including 'Fool For The City' and 'Road Fever', while supercharging two blues standards, Willie Dixon's 'I Just Want To Make Love To You' and Big Joe Turner's 'Honey Hush'. But it's a Peverett original, 'Slow Ride', that is the album's show stealer, closing out side two in an eight minute 21 second frenzy of righteous rock'n'roll that will still shake your foundations more than 40 years after it was first captured for posterity. It truly is one of the greatest sounds ever concocted by that magical combination of guitar, bass and drums.

'Foghat Live' was the band's brightest moment in the sun. But by the time they released 'Boogie Motel' in 1979 the magic was starting to fade. 1980s albums such as 'Tight Shoes' and 'Girls To Chat & Boys To Bounce' were noticeably inferior to their finest work and Foghat's fan base deserted them.

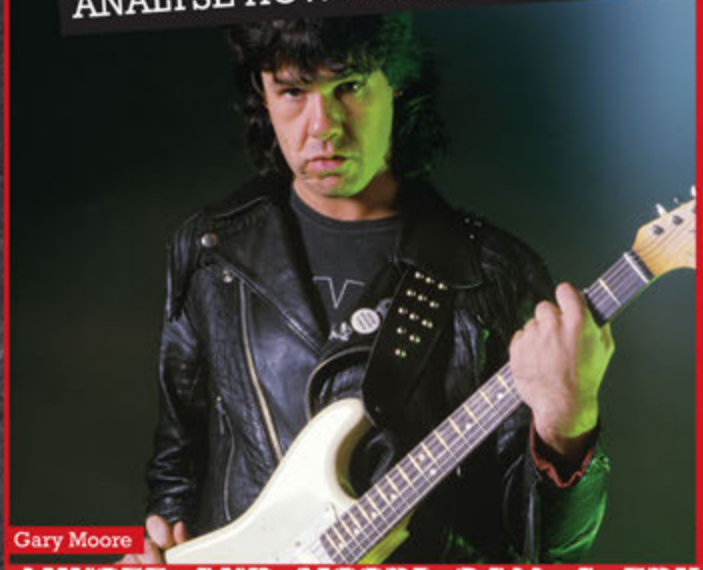
PEVERETT DIED of cancer in 2000 aged just 56, and Price died aged 57 in 2005 after a fall suffered during a heart attack. Roger Earl still tours and records using the Foghat name, while Craig MacGregor remains a member of the band, although chemotherapy treatment for lung cancer has stopped him from performing with them since August of 2015. It's sad to think that two of these fine road warriors are no longer with us and this photo is a heartfelt *Rock Candy* tribute to the music and memories they've given us.

HOWARD JOHNSON

STEP BACK IN TIME

MAY-JUNE 1985

ROCK CANDY'S DAVE LING LEAFS THROUGH THE BACK PAGES OF THE UK ROCK PRESS TO BRING THE BIG NEWS ITEMS OF THE DAY BACK TO LIFE AND ANALYSE HOW THOSE STORIES REALLY PLAYED OUT...



Gary Moore

Phil Lynott

LYNOTT AND MOORE CALL A TRUCE

DATELINE: 16-29 MAY 1985
MAGAZINE: *KERRANG!*

INTERVIEWED FOR A *KERRANG!* cover story, Philip Lynott told Derek Oliver that his chance reconnection with Gary Moore at an airport arrivals lounge in London felt like two trigger-happy foes crossing paths in a Western. Given the well-documented acrimony of the past, one might have expected bullets to fly. Instead... "We just gave each other a hug and that was that," said Phil. "The years of arguments fizzled away to nothing."

Lynott and Moore had a long history of falling out, dating back to 1974 when Gary replaced guitarist Eric Bell in Lynott's band Thin Lizzy. Among the most dramatic was the time when Moore left Lizzy in the lurch in the middle of an American tour in support of 1979's 'Black Rose: A Rock Legend'. Gary refused to apologise for walking out, a move that effectively forced Scott Gorham to take on all the guitar parts. Later on Moore admitted: "Maybe it was wrong in the way that I [walked out]. I could have done [things] differently, I suppose."

DESPITE THEIR many problems, there was always a synergy between Moore and Lynott, perhaps best personified by the latter's vocal appearance on the former's smoky, sexy solo hit 'Parisienne Walkways' in 1979. And having played together again on Lizzy's 1983 farewell tour, and following Lynott's reciprocal cameos with Gary, a period of calm had broken out.

The pair had cut the Moore-penned single 'Out In The Fields' in 1985. Described by Derek as "a strong hard rock song [that] benefits from the touch of modern recording technology," it was either a tune inspired by The Troubles in Northern Ireland or, more generally, an anti-war anthem. Soon the pair would find themselves in the Top Five of the singles charts in both Ireland and the UK.

The B-side was 'Military Man', a song Lynott had been playing for the past year with his post-Lizzy outfit Grand Slam. Phil had been struggling with the band and confirmed in the interview they had "folded."

At the time Moore was in a better situation, though his most recent single 'Empty Rooms' – an emotive ballad that Derek judged to be his "best-ever song" – had stalled just outside the Top 50.

OLIVER ADDRESSED the elephant in the room: Was this liaison born out of desperation for both artists? Lynott

Photos: Getty Images/Fin Costello/Redferns; Getty Images/Koh Hasebe/Shinko Music; IconicPix/George Chin

said no: "If I were desperate in any way, I'd reform Thin Lizzy, seeing as that's what everyone thinks I'm going to do anyway," he chuckled in that disarming way of his.

Addressing the same rumours later on, Lynott insisted there were no plans to reunite with Gorham and company, offering the pithy and now fascinating one-liner: "I'll be the first to state that if you do see Thin Lizzy being reformed, it will be a thing of desperation, just for money or nostalgia only."

Bearing in mind that the future success of 'Out In The Fields' was unknown, uppermost in Lynott's mind was

Gary and Phil performing together at the Hammersmith Odeon, 28 September 1985

a third solo album. "I've already got a few people lined up," he told Derek, citing Tony Thompson of The Power Station on drums and former Lizzy guitarist John Sykes, while adding: "Gary says he'll help out."

Moore was set to begin a new solo record that coming September, fronted by Glenn Hughes, though it would turn out that the ex-Trapeze/Deep Purple singer would bail during the album's early stages, complaining: "I was annoyed at being pushed into the background. I'm relieved to be out of [the situation]."

Moore retaliated with a now-legendary jibe about Hughes' weight. "If you put a Mars bar in one of Glenn Hughes' hands and a bass in the other, he'll choose the Mars bar." Lynott's name was then linked with a spot in Gary's touring band, but *Kerrang!* was informed that such a development was "unlikely."

GIVEN THAT over the coming weeks 'Out In The Fields' provided Moore and Lynott with the highest chart positions either attained as solo artists, it's no wonder that Oliver was told they might take things further.

"I think [the partnership] could continue," said Lynott. "If the single is successful there will be pressure on both of us. You can't ignore the fact that everything we've worked on in the past has turned out really well."

HAPPY TOGETHER

GARY MOORE and PHIL LYNOTT (both pictured right) have patched up their past differences and joined forces again to record an excellent new single, 'Out In The Fields'. Report by DEREK OLIVER

ROCK CANDY SAYS...

THOUGH PHIL HAS BEEN gone for many, many years, it's still slightly strange to consider that Gary sadly died in February 2011. Despite their many differences, both had so much left to give at the time of their respective deaths. Alas, much like Lynott himself, the prospect of a continued partnership between these two supremely talented Irishmen was doomed.

In March 1985, Moore and Lynott got together to perform three songs – 'Out In The Fields', 'Military Man' and Lizzy's über-ballad 'Still In Love With You' (though only a short snippet of the latter was broadcast) – on Channel 4's much-missed weekly rock show *ECT*, and in late September Lynott guested at Moore's Manchester Apollo and Hammersmith Odeon dates. Phil notched a solo hit with another Grand Slam song, 'Nineteen', in November and then, on 4 January 1986, he was gone. Lynott was only 36 years old when his hedonistic lifestyle caught up with him, though the official cause of his death was pneumonia and heart failure due to septicaemia.

Looking back, Moore stated: "Around the time of 'Out In The Fields' I knew Phil was in trouble. I'd go round to his house at lunchtime when he'd just got out of bed and come down with a glass of whiskey in one hand and a spliff in the other. You could tell he was unhappy, but couldn't admit he had a problem.

"Phil had read the Jimi Hendrix version of 'How To Be A Rock Star', and he bought into all of that; he was a 'live fast and die young' guy," Gary added. "I was no angel, but I didn't get into those harder drugs."

'OUT IN The Fields' and 'Military Man' both appeared on Moore's next album, 'Run For Cover', released in September of 1985, and their re-make of 'Still In Love With You', originally a B-side, became a bonus track of a subsequent re-mastered edition. Talking to Oliver, Phil had explained: "[That song] was written and recorded when Gary was in Lizzy [in 1974] but [thanks to 'Live And Dangerous'] Robbo used to get all the credit for it. Our updated version balances things out, we've given it a dance beat and thrown in some modern-sounding keys. I think it's great."

Moore dedicated the album following Lynott's death, 1987's Celtic-flavoured 'Wild Frontier', to him, but at the start of the 1990s had re-branded himself in a different style with the 'Still Got The Blues' album. Gary's own death was less predictable than that of Lynott. At 58 he suffered a heart attack while on holiday in Spain, though his blood-alcohol level was five times the legal drink driving limit.

In his final years Moore brought some rock music back into his repertoire and even experimented with samples on 'A Different Beat'. Five years before his death I interviewed Gary at his home in Sussex. Besides talking affectionately of Lynott ("He'd probably think it was funny that there's a statue of him in Dublin") Moore offered a typically blunt analysis of his own career: "Somebody will always slag you off, but I've always just done what I liked. If I don't like it then I can't expect anyone else to."

STEP BACK IN TIME

Yngwie J Malmsteen. Influenced by Blackmore and Paganini

SPRINGSTEEN... SORRY, MALMSTEEN PLAYS THE MARQUEE

DATELINE: 27 JUNE-10 JULY 1985

MAGAZINE: *KERRANG!*

BRUCE SPRINGSTEEN FANS GOT hot under the collar when they spotted what they assumed could only be a secret gig from their hero on 3 June 1985 at London's Marquee club. On paper, their amateur detective work probably seemed perfectly sound. The Western world was at that time caught up in a pant-wetting display of affection for the 'Born In The USA' album, and Britain had also been bitten by the bug. The next day The Boss was scheduled to play the first UK date of his European tour at St James Park in Newcastle, to be followed by two dates at London's Wembley Stadium and another at Leeds Roundhay Park. In previous years Genesis and ZZ Top were among those to have sneaked their way onto the Marquee club's legendary boards. So given his propensity for low-key warm-up shows, was it beyond the realms of possibility for New Jersey's favourite son to descend upon the London club and grease the wheels for the benefit of a handful of lucky fans? It seemed not.

Of course, those Springsteen fans brave enough to shell out the entrance fee of £4 found themselves facing something very different: the first UK appearance from a then-unknown, decibel-charged and self-obsessed Swedish guitar hero who would surely have needed to look up the definition of 'blue collar' in a dictionary.

IN 1985, Yngwie Malmsteen had just set out as a solo artist. Having been whisked to America by Mike Varney of Shrapnel Records to join Ron Keel and Steeler, then Graham Bonnet's Alcatrazz, Yngwie's monstrous levels of talent were every bit as obvious as his ambition. Equally obsessed with Italian classical musician and composer Niccolò Paganini and heavy rock guitar legend Ritchie Blackmore, Malmsteen's back-story was fascinating. At five, he was given a guitar by his mother, but refused to play the instrument until two years later on 18 September 1970, when a TV clip of Jimi Hendrix made him sit upright. The guitarist had died that day, but it wasn't his musicianship that left Yngwie dumbfounded; the clip of Jimi setting fire to his axe was what made the young Swede think: "That's fucking cool! I want to play guitar."

From the beginning, Yngwie was a showman as well as a musician. Over the years he would play many other roles including lead singer, producer, record label boss and ruthless band leader.

WITH ITS hybrid of neo-classical intricacy and intense, shred-fuelled hard rock, the 1984 solo debut, 'Rising Force', had announced Malmsteen's arrival on the world stage in no uncertain terms, denting the Top 60 in America and bringing a Grammy nomination the following year. By the summer of 1985 and its successor, 'Marching Out', Malmsteen clearly felt unstoppable.

Musically, 'Marching Out' represented a step up from 'Rising Force', but of course it was still all about Yngwie's shtick. Reminding the magazine's readers that the Yng had once accused Graham Bonnet of being able to "compose nothing more than a turd," my review of the show served as a reminder that its subject had also

Photos: IconicPix/George Chin; IconicPix/PG Brunelli

turned out "more than his fair share of excrement."

"Alas," it continued, "Malmsteen has scant regard for well-written and plainly presented songs, each of his numbers being thinly disguised and extended showcases for his fast and fluid fretboard indulgences."

The sheer volume at which Yngwie and his band performed at the Marquee was an additional hurdle. Just in case anyone was hard of hearing, the night's star had brought along three Marshall stacks and played "so loud that the queue of 'Born In The USA' T-shirts" out on Wardour Street that didn't make it inside the Marquee "could enjoy it as well."

And yet there was something special and unique about this unapologetically narcissistic Swede and his flying fingers. Stood among 500 people and watching him at the Marquee, those 70-odd minutes felt like standing in the eye of a hurricane. The "spellbinding speed and muscular melody" of 'I'll See The Light, Tonight', 'I Am A Viking' and a set-closing rendition of Alcatrazz's 'Hiroshima Mon Amour' was "mighty to behold," and taking in "runs of classical origin and futuristic effects," Yngwie's solo spot was "a creation of great beauty" that "left the Marquee stunned."

YNGWIE MALMSTEEN
The Marquee, London

FOR A man who once accused Graham Bonnet of being able to "compose nothing more than a turd", Yngwie Malmsteen turns out more than his fair share of excrement.

While his astounding six-string dexterity cannot be praised enough, ultimately this Marquee performance was something of a disappointment. Alas, Malmsteen has scant regard for well-written and plainly presented songs, each of his numbers being thinly disguised and highly extended showcases for his fast and fluid fretboard indulgences. Quite simply, unless you're a devotee of Guitar Heroes or a musician yourself, it'll probably go right over your head.

Nevertheless, our 'Ingrid' is in a class of his own and rightly so. On this showing he's faster than Blackmore, more melodic than Clapton, a darn sight more individual than Schenker – and more tedious than the three rolled into one! The traditionally naff Marquee sound didn't help matters either, with Malmsteen alone playing through three Marshall stacks at a volume so loud that the queue of 'Born In The USA' t-shirts assembled in Wardour Street (they thought it was a secret Springsteen gig!) could enjoy it as well.

When it came together, as it did on current single 'I'll See The Light Tonight', 'I Am A Viking' and the set-closing cover of Alcatrazz's 'Hiroshima Mon Amour', the combination of spellbinding speed and muscular melody was mighty to behold. And when his inevitable solo spot appeared it was a creation of great beauty, taking in runs of classical origin and futuristic effects in a display which left the Marquee stunned.

Yngwie Malmsteen's solo project is a valiant attempt to establish himself as a guitar great, but more attention must be paid to songwriting or he'll disappear up a one way street. Smartish.

DAVE LING

ON THE night in question, Malmsteen's technique was assessed as "faster than Blackmore, more melodic than Clapton, more individual than Schenker – and more tedious than all three rolled into one!" Ouch.

The parting message was simple: "More attention must be paid to songwriting or Yngwie Malmsteen will disappear up a one-way street – smartish."

And did the subject of those words pay them a solitary jot of attention? Not in the slightest.

ROCK CANDY SAYS...

LOVE YNGWIE MALMSTEEN OR hate him, feel free to laugh at him. Just don't ever call the bloke boring. Both onstage and off, Yngwie has lived life like it were a soap opera, from crashing Jaguar cars into trees, to the time in 1993 when cops surrounded his house after he apparently held future wife Amber at gunpoint, to the guitarist's now-infamous YouTube moment when he twice screamed "you've released the fucking fury" at a female passenger during a drunken altercation on a flight to Tokyo. Yng would later send up this unsavoury incident by calling an album 'Unleash The Fury'.

AS PROVEN by the succession of lead singers with whom he worked, many with connections to Yngwie's beloved Ritchie Blackmore, the guitar maestro continued to covet a crossover with the hard rock mainstream. Ultimately, though, he was too much of a maverick. Made in conjunction with Joe Lynn Turner, 1988's super-polished 'Odyssey' reached the US Top 40 and was perhaps Malmsteen's most realistic stab at the charts, but as Joe Lynn and the rest would soon discover, Yngwie shared the spotlight with nobody.

As vocalist Jeff Scott Soto later told me: "I don't know what it's like to work with Yngwie – I worked *for* him."

MALMSTEEN EXPLAINED last summer why he'd taken on the lead singer role and would never work again with a frontman such as JLT, Soto or ex-Judas Priest man Tim 'Ripper' Owens, dismissing them all as "self-absorbed."

Malmsteen performing at the infamous Marquee show, 3 June 1985

"There's a certain disconnect when you write the song and have someone else sing it for you. It's kind of fake," he said. "To me, the singer is like a bass player or a keyboard player – they're not more important than any other musician. And they, unfortunately, seem to think that they are."

Turner dismissed the above as "simply outrageous," branding his former employer "a megalomaniac trying to justify his own insecurity," while Owens responded that Malmsteen was indeed unlikely to work again with any of his previous frontmen "because we all quit." And sure enough, Malmsteen fronted the show when he played London's Kentish Town Forum shortly after this outburst.

IN 2002, and 17 years after his now semi-legendary debut at the Marquee, Malmsteen revealed to me in an interview that he recalled the events with a mix of amusement and horror.

"Most of the people didn't know who the fuck we were," he smiled. "The bass player [the late Marcel Jacob] was crying because he couldn't handle the pressure and the sound was really, really bad and ridiculously loud. But it's cool to tell my grandchildren about one day. Hey, I played the original Marquee, where Hendrix and the Stones played."

STEP BACK IN TIME

Hanoi Rocks, 1985. L-R: Terry Chimes (drums), Nasty Suicide (guitar), Mike Monroe (vocals), Andy McCoy (guitar), René Berg (bass)

HANOI ROCKS SPLIT UP AFTER DRUMMER RAZZLE'S DEATH

DATELINE: 27 JUNE-10 JULY 1985

MAGAZINE: *KERRANG!*

IN THE WAKE OF an unlikely attempt to replace their fallen drummer with a member of The Clash, followed by a dignified period of silence, Hanoi Rocks called time via a full-page news story in Issue 97 of *Kerrang!* in the early summer of 1985. Who else could have written the Finnish group's seemingly final eulogy than their biggest champion at the same magazine, Dave Dickson? "Like the way of all flesh Hanoi Rocks have gone," he wrote.

Englishman Razzle (real name Nicholas Dingley) had, of course, died in a car being driven by Mötley Crüe singer Vince Neil on 8 December 1984, during the band's first US tour. The senselessness of his obliteration was both extreme and shocking. Thanks to their album 'Two Steps From The Move' Hanoi had been on the verge of a commercial breakthrough, and Neil's reckless driving had already caused other members of Mötley to refuse to get in a car with him. Sadly, Hanoi Rocks didn't know this.

Charged with vehicular manslaughter and driving under the influence of alcohol, Neil was sentenced to just 30 days of jail time (of which he served 20) and five years of probation, $2.6 million in restitution to the victims of the accident and 200 hours of community service. Furthermore he was required to attend school and college lectures on the dangers of drugs and alcohol. Unlike Razzle, however, Neil got to walk away from the debris to continue his celebrity musician lifestyle.

FOR HANOI Rocks, the outcome was nothing less than cataclysmic. Adopting the poetic approach for which he was known, Dickson surmised: "There was a glorious finality [to the incident], a rolling of the credits to the Hanoi movie; it was fast, it was furious, but most of all it was fun... but really I suppose I knew it had to be over."

Hanoi actually attempted to pick up the pieces with former Clash drummer Terry Chimes, "at first as stand-in and then permanently," said Dickson. "But with Razzle gone and the band reaching a hiatus, bassist Sami Yaffa, one of the founder members, decided to call it a day."

Though the *K!* story had no direct quotes from the participants, its author implied that he'd received info from within the camp. According to Dickson, guitarist Andy McCoy had gone on holiday to "clear his head and concentrate on writing some new material" only to realise "things were never going to be the same again."

Missing a bass player, lead singer Michael Monroe, guitarist Nasty Suicide, McCoy and Chimes added René Berg of Idle Flowers before flying to Poland where the new-look outfit were to test the waters in low-key fashion. But "stories of bitterness and ill-feeling drifted back" from the jaunt, according to Dickson, and Berg didn't last longer than the trip behind the Iron Curtain.

"WITH TWO members gone, Hanoi Rocks attempted to continue as before – certainly this is what Razzle would have wanted," Dickson suggested. "But something – the spark, the drive – evidently failed to ignite, [so] Mike and Andy have now decided to call it a day." In typical Hanoi fashion, "there was no big fanfare, no recriminations, no malice, just a mutual parting of the ways."

Dickson nixed rumours that Monroe was to team up with Johnny Thunders, the former New York Doll who'd supported Hanoi on their last UK tour. "They may have jammed together but [anything further] than that seems fanciful," he informed us. "Andy, on the other hand, has still got Nasty and Terry Chimes alongside him in a new group that also includes an as-yet unnamed girl singer."

Photo: IconicPix/George Chin

This was a reference to the Cherry Bombz, fronted by Anita Chellemah of the pop group Toto Coelo.

Intriguingly, Dickson claimed that McCoy and Monroe had played with Nikki Sixx during the band's spell in LA, and there was also chatter of Monroe, Sixx and Gene Simmons working together on a remake of an old Crüe number, 'Black Widow', for a movie soundtrack.

ONE THING that was certain was that Monroe and McCoy were both determined to continue in music, albeit on separate paths. Dickson expressed sadness at Hanoi's demise, but felt it was somehow right.

"In a way I'm glad it ended when it did, because now I will always remember Hanoi Rocks as their true selves and not as a pale imitation, or worse still a parody."

IT WOULD take a further 16 years of solo and band projects – such as Demolition 23, Jerusalem Slim and the already mentioned Cherry Bombz – from the singer and guitarist for the flame to reignite. Early in 2001 Monroe and McCoy shared a stage together in Turku, Finland, later going on the road under the handle of Hanoi Revisited. What happened next, the inevitable rekindling of Hanoi Rocks, was, the pair insisted, a "rebirth" and not a reunion due to the absence of Razzle, Nasty Suicide (who had a new career as – wait for it – a pharmacist!) and Sami Yaffa.

In an ethical sense few had a problem with the so-called 'Muddy Twins', Monroe and McCoy, taking up the mantle alone. In his first interview with the guitarist and singer, McCoy had told Dickson: "We are Hanoi Rocks."

The rebirth would last for three albums – 'Twelve Shots On The Rocks', 'Another Hostile Takeover' and 'Street Poetry', issued between 2002 and 2007 – and nobody could accuse Hanoi 2.0 of not talking the talk. "I see a very long future for us," McCoy predicted confidently. "I see this band as taking over from the Stones because they'll retire soon."

OF COURSE, it didn't work out that way and The Muddy Twins ended up returning to their individual careers. All these years later, nobody in the Hanoi camp has a good word to say about Vince Neil, the foolhardy decision to title a Mötley Crüe compilation album 'Music To Crash Your Car To' only fanning the flames.

"Mötley Crüe made those fucking videos with car crashes and shit," marvelled Monroe years afterwards. "Imagine a kid paralyzed because of this guy and he's on TV hitting a burning car? That is totally ignorant, insensitive and stupid."

ROCK CANDY SAYS...

FOLLOWING THE DEATH OF Razzle, the end of Hanoi Rocks at that point was all but inevitable. Besides being their drummer he was vital to the band's internal chemistry. Razzle was cheerleader and social secretary for Hanoi's fearless bouts of hedonism. Despite being a teetotaller, Michael Monroe considered Razzle his best friend; Andy McCoy considered the percussionist "a brother, a family member." When it came to continuing without their late friend, irrespective of the excellence of Chimes, Hanoi Rocks were rudderless at sea. "Michael, Nasty and I were like three lost children," McCoy admitted years afterwards. "We couldn't keep our own lives together, so how were we going to keep a band together?"

SNIPPETS – SHORT, SHARP NEWS SHOCKS FROM MAY-JUNE 1985

FISH: "I CONSIDERED TOPPING MYSELF"

DATELINE: 30 MAY-12 JUNE 1985
MAGAZINE: *KERRANG!*

In an interview in support of Marillion's breakthrough third album, 'Misplaced Childhood', singer Fish admitted that he'd toyed with suicide the previous year, but decided against it after considering "how many people it would fuck up."

MICHAEL BOLTON RELEASES "THE ALBUM OF 1985"

DATELINE: 2-15 MAY 1985
MAGAZINE: *KERRANG!*

Derek Oliver bowed down in front of 'Everybody's Crazy', a record he called "perhaps the strongest, most coherent vinyl achievement of its kind since Boston's debut, 'Departure' by Journey, the Touch LP or Balance's 'In For The Count'." Two years in the making, it was considered "worth every second of the wait."

BON JOVI OFFER "PALE IMITATION" OF THEIR DEBUT

DATELINE: 2-15 MAY 1985
MAGAZINE: *KERRANG!*

Howard Johnson had tennis on his mind while reviewing Bon Jovi's second album, '7800° Fahrenheit', declaring: "Jon Bon Jovi promised more balls on court in this second set, and he's served them up nicely enough, but for the most part their hard hitting bravado leads to boring rallies, and bona fide aces are few and far between." New balls please!

STEP BACK IN TIME

The AC/DC line-up that recorded 'Fly On The Wall'. L-R: Cliff Williams (bass), Malcolm Young (guitar), Brian Johnson (vocals), Angus Young (guitar), Simon Wright (drums)

AC/DC'S 1980S SLUMP CONTINUES WITH 'FLY ON THE WALL'

DATELINE: 27 JUNE-10 JULY 1985

MAGAZINE: *KERRANG!*

MICK WALL WAS THE man charged with critiquing AC/DC's 10th studio album, and in keeping with the spirit of many records made by the band in this undistinguished period, *Kerrang!*'s chosen representative considered it good, but not great.

In the here and now – with fans still grieving the recent loss of co-founding rhythm guitarist Malcolm Young, and with AC/DC continuing to enjoy a rebooted post-millennial popularity – it's tough to convey how much of a pickle the band had landed themselves in back in 1985.

Awarding three Ks out of a possible five, Wall considered 'Fly On The Wall' "bigger and better" than its predecessor 'Flick Of The Switch', which wasn't especially difficult. 'FOTS' had been released with little record label backing, though it still took AC/DC to the UK's Top Five and the Top 20 of America's *Billboard* chart.

Containing a smattering of electrifying material and a whole lot of filler, 'Flick...' was an okay AC/DC record; self-produced and made in the Bahamas amid line-up changes. We all knew the band could do better.

SWAPPING DRUMMER Phil Rudd for Simon Wright, 'Fly On The Wall' saw the band, which we can only assume meant the Young brothers primarily, once again electing to stand behind the production console. Citing significant issues with the album's sound quality, Wall declared: "May I ever so humbly suggest that [self-production] is a mistake? Where are the drums and bass?"

Performance-wise, Wall believed that AC/DC had "upped the ante several notches" over its "weary" predecessor; Angus's guitars sounding "rampant" and the vocals "as hysterical as Brian Johnson has ever squeezed them out before." In terms of material, he praised "glorious anthemic tunes" such as 'First Blood', 'Playing With Girls' and 'Back In Business', yet added the damning disclaimer: "I don't hear any killers. I don't see anything I didn't see before."

WALL HAD only been allowed to hear the album once in the offices of Atlantic Records instead of taking it home for repeated listens. In those days it was far easier to take offence when the labels indulged in this game playing.

Mostly, though, what Wall found impossible to ignore was the burying of bassist Cliff Williams and drummer Wright in the mix. "Advice?" Wall concluded. "[Next time] get a producer."

Brian Johnson: "Hysterical"

Photos: IconicPix/George Bodnar Archive; Julia Goode

ROCK CANDY SAYS...

AC/DC RETURNED the following year with 'Who Made Who', their soundtrack to the Stephen King movie *Maximum Overdrive* – a stopgap release that combined material from 'Back In Black' and 'For Those About To Rock We Salute You' with a Bon Scott-era tune, its all-new title track, and a couple of freshly penned instrumentals. However, Wall's helpful suggestion appeared to have been noted because Harry Vanda and George Young, AC/DC's production team from the early days, resumed control of the mixing board – a role they retained for the band's next record, 'Blow Up Your Video', in 1988.

However, there's no denying that the 1980s was a troubled decade for AC/DC. They'd fallen so far down the pecking order that 'Fly On The Wall' appeared on the final page of *K!*'s reviews section, seemingly considered an afterthought when compared to Mötley Crüe's 'Girls Girls Girls', 'Scream For Help' by John Paul Jones, Savage's 'Hyperactive' and 'Fear No Evil' by Grim Reaper. It's strange to think that 'Rock Ain't Dead' by Heavy Pettin', which bagged the lead spot, was considered a more important disc.

IT WASN'T as though AC/DC had transgressed. Sure, there had been a dip in quality, but they were still making the music they'd always made. It was the times that had changed. Those were days of big-haired extravagance, when most band members took delight in appearing in glossy promotional flicks. When asked about such a possibility in the videos for 'Fly On The Wall', Malcolm Young responded wearily: "No! We're not actors, and there are no Simon Le Bons in this band."

Critics had claimed that AC/DC were blown offstage by special guests Van Halen at the previous year's Monsters Of Rock Festival, and called them "stale". But the band remained steadfast to their cause. AC/DC weren't – and never had been – about fashion. They were, they insisted, doing it for the fans.

all: I've never particularly liked bloated rock, but this is positively anorexic.

Still, they've moved on at least more than a lot of bands do with their third albums, and there's enough true Crüe killers to keep you hankering after number four.

LAURA CANYON

AC/DC
'Fly On The Wall'
(Atlantic Records 781 2632)
KKK

"HEY, WHITE BOY, you wanna hear the noo AC/DC album, and then, maybe turn on. . .? Huh? It'll be great, g.r.e.a.t! It will, it will, IT WILL!"

Uh, will it?

Atlantic Records in America – not their UK sister company, I hasten to add – in their infinite wisdom insisted that this kid could only review the new AC/DC platter if I sat in their record company offices (in London), listened to it there, and then, like the good little kid I am, ran home to write my bollocks off about this mystery album.

Well, excuse me, what's my name, Mr. Bootlegger B. Bugger-All Sell A Million Illegal Copies, or what?

So, I go along and sit and listen to the new AC/DC album and now everybody wants to know what I think of it. Who cares what I think of it? Not the band, not the frigging American record company, that much is for sure. But me? S**t, yeah I care what I think, the only trouble is I don't know what the f**k to think. I heard it once, you know? And America doesn't trust me to take the thing home and bring it back the next day. Jeez, what is all the fuss about? It can't be the album can it? (Ha, ha, ha, naw, I'm just making one of those, uh, SNAP JUDGEMENTS).

OK, business. . .

'Fly On The Wall', on first hearing, strikes me as leaps and bounds bigger and better than AC/DC's last studio blast 'Flick Of The Switch'. So far, so real. The title track opens Side One and immediately it's crystal clear that Angus and the boys want to up the ante several notches from their last studio outing. The pace is fierce and the vocals scream as hysterically as Brian Johnson has ever squeezed them out before.

Next is 'Shake Your Foundations', picking up the beat just where 'Fly. . .' left it, down on the bathroom floor. The guitars are rampant but, but. . . where's the drums? This is a theme I return to throughout the album. Like its weary predecessor, the record is produced by the band, this time with the engineering assistance of Mark Dearnley, and may I ever so humbly suggest that this is a mistake? No? OK. . . but where are the drums and bass?

The playing sounds beautiful; Angus is blistering on stuff like 'First Blood', 'Playing With Girls' and 'Back In Business', and each and all are pretty much the glorious anthemic tunes we have come to expect from the band, but overall, I don't hear any killers. I don't see anything I didn't see before.

Advice? Christ, we're getting cocky now, what?

(Get a producer. . .)

MICK WALL

Critics had claimed that AC/DC were blown offstage by special guests Van Halen at the previous year's Monsters Of Rock Festival, and called them "stale". But the band remained steadfast to their cause. AC/DC weren't – and never had been – about fashion. They were, they insisted, doing it for the fans.

They had a point. Albums considered inferior by the critics still sold a million copies in the United States. But that would nonetheless have been considered disappointing coming off the back of that all-time colossus 'Back In Black', which has now sold around 50 million copies. And when Angus and company finally did go with the times and hire a name producer – Bruce Fairbairn of Bon Jovi/Aerosmith fame – for 'The Razors Edge', their biggest album since 'Back In Black', many of the same media people who'd accused AC/DC of tunnel vision now slammed the band for selling out. Sometimes you just can't win.

SNIPPETS – SHORT, SHARP NEWS SHOCKS FROM MAY-JUNE 1985

SCORPIONS: "THE ATMOSPHERE CAME FIRST"

DATELINE: 13-26 JUNE 1985
MAGAZINE: *KERRANG!*

Following a five K review, Klaus Meine claimed that the Scorpions had resisted the temptation to correct any perceived imperfections on 'World Wide Live', their second double-disc concert set. "There are no overdubs," said the singer. "Everything was left as on the night in question. The most important thing for us was to capture the atmosphere."

CATLEY RECALLS THE DAY HE QUIT MAGNUM

DATELINE: 13-26 JUNE 1985
MAGAZINE: *KERRANG!*

During the complex and painfully drawn out birthing of the band's fifth album, 'On A Storyteller's Night', Bob Catley quit Magnum... only to quickly change his mind. "As soon as I put down the phone on Tony Clarkin I regretted it," says the singer, whose faith was rewarded when 'OASN' reached number 24 in the chart.

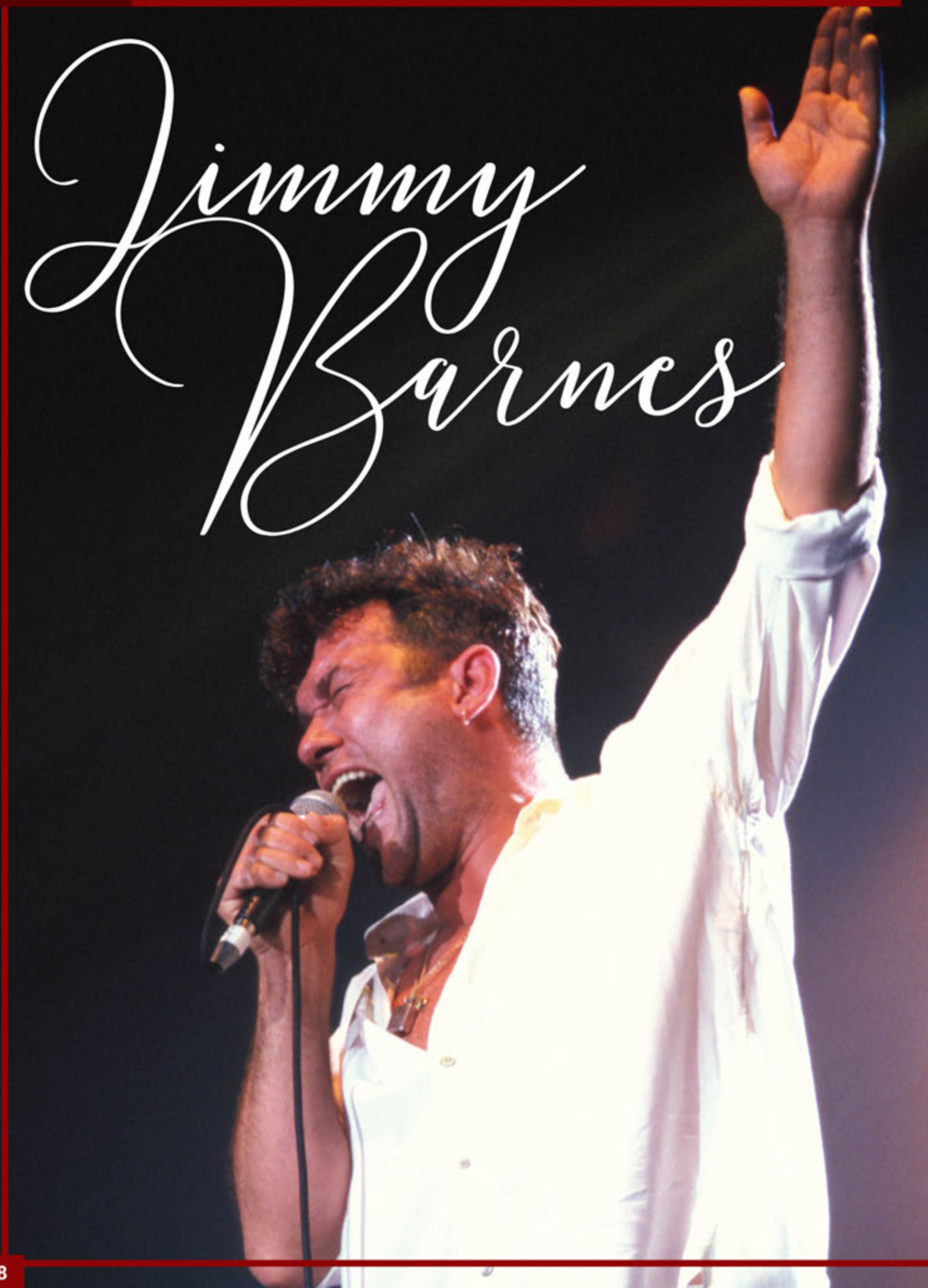
THE GEORGIA SATELLITES RECEIVE FIVE KS FOR INDEPENDENT DEBUT

DATELINE: 16-29 MAY 1985
MAGAZINE: *KERRANG!*

Mick Wall awarded the maximum score to 'Keep The Faith', the debut from a little-known outfit from Hot-Lanta. "If I was to cut up ZZ Top, the Stones, Chuck Berry and, my god, whispering Bob Dylan, and then casually sew the pieces back together, then that band would be the Georgia Satellites," he gushed. "Awright... let's rock!"

PERSON OF INTEREST

ROCK CANDY SALUTES THE ROCK STARS WHO DID THINGS DIFFERENTLY...



Jimmy Barnes

"I STOOD UP. 'YOU'RE a lying bastard,' I screamed at Gary. 'Fuck you and your company. I'm taking this record back to Australia to finish.' And I left..."

This is how Scottish-born, Australian singer Jimmy Barnes remembers falling out with Geffen Records A&R guru Gary Gersh – the man who signed Barnes as a solo artist and wanted to make him a big star. Barnes wrote the words in his memoir *Working Class Man*, which appeared in 2017. The album in question, 1987's 'Freight Train Heart', had been earmarked to break Barnes on an international scale. Produced by Journey keyboardist and guitarist Jonathan Cain, and featuring performances from the same band's guitarist (Neal Schon) and bassist (Randy Jackson), the album remains a highpoint of Barnes's illustrious career – even if he also fell out with Cain over vocal recording techniques. Cain's polished approach was at odds with Barnes's rough-hewn attitude. But then again, maybe everyone should have known that. The rocky path that had led Jimmy Barnes to working with these smooth doyens of the California music scene suggested it would never be a marriage made in heaven.

BARNES WAS born in Glasgow in April 1956, but by the time he was five his mother, father and four siblings (soon to become five) had immigrated to Australia and settled in Elizabeth, a northern suburb of Adelaide. As Barnes makes painfully clear in his first memoir, 2016's *Working Class Boy*, his early life was far from pleasant. His father was a prizefighter called Jim Swan, but when he and Jimmy's mother Dorothy divorced, young Jim took the surname of his stepfather, Reg Barnes. Somewhat inevitably, the brutality and poverty the children faced gave rise to a youthful taste for violence.

A shared love of music with eldest brother John, the only one of the kids to retain the original family name of Swan, helped turn junior delinquent Jimmy away from that particular path. He joined his first band, Orange, in December 1973 at the age of 17 and that group soon mutated into Cold Chisel.

Better known as 'Swanee', brother John joined a re-formed Fraternity in 1974, the prog rock outfit that had previously featured future AC/DC singer Bon Scott. In a brief hiatus from Cold Chisel, Jimmy took over vocals in this band for a six-month period in 1975, before returning to his tougher-sounding former group.

Despite a frequently volatile relationship with his fellow band members, it was here that Jimmy finally found something approaching a stable environment. "I was missing nothing from home at all," he says of his time with the band in Sydney. "I had nothing to miss. These guys were my family now. I was happy. Waking up... without having to see a foundry suited me down to the ground."

COLD CHISEL'S sound was based in driving hard rock, which gave Barnes's raucous-yet-soulful howl a chance to shine on songs like their anthem 'Khe Sanh' and 'Goodbye (Astrid Goodbye)', as well as more thoughtful fare penned by keyboard player Don Walker. Australia's top acts at the time included Sherbet, Skyhooks and AC/DC, but Cold Chisel's overt 'men of the people' approach, typified by Barnes, went down a storm on the Aussie pub circuit. By the early '80s AC/DC had become an international act, but Cold Chisel were the biggest homegrown band in Oz.

There were easy comparisons to draw between AC/DC and Cold Chisel. Both had members whose families had immigrated to Australia from Scotland. And both were driven by working class ideals and no-frills rock'n'roll. There were many in Australia who saw Jimmy Barnes as the ideal successor to Bon Scott when he died in 1980. With his Scottish roots, down-to-earth approach and belting voice, Barnes would have been a good fit for AC/DC. Surprisingly, though, in his latest autobiography Barnes makes no mention of any approach. In fact, the only mention AC/DC get is an early live sighting. "They were fresh-faced and young," says Barnes. "So was I, come to think of it. Malcolm, with silver platform boots, looked like he was in a glam band. And Angus's school uniform was freshly made by his sister. But even then they were ferocious. I knew they were going places."

Perhaps Barnes's evident taste for the wilder side of rock'n'roll life – painted with searing honesty in *Working Class Man* – and his domineering personality counted against him. When AC/DC were once more looking for a singer after the departure of Bon's replacement Brian Johnson back in 2016, Barnes was again mentioned in dispatches. But Guns N'Roses frontman W. Axl Rose eventually answered the call. "I never got asked," Barnes told *Rolling Stone* magazine. "I had every radio station in the country asking me if I was going to do it, they all wanted me to do it. Axl's not the one I'd have picked."

JIMMY BARNES has never needed AC/DC, though. When he first went solo back in 1984 after Cold Chisel's demise, he simply carried on making relentless, powerful, headstrong rock'n'roll records. Having said that, he has also recorded two successful albums of soul covers. This shouldn't surprise anyone. The wilful singer has always been determined to do things his way.

Jimmy Barnes achieved worldwide acclaim in his own right, and in Australia he has had the highest number of hit albums of any Australian artist – including 11 Number Ones. Hopefully that success, together with a new-found inner peace and stable family life, mean we'll be able to enjoy Jimmy Barnes – now aged 61 – rocking out for many years to come.

Words: Jerry Ewing. Photo: Getty Images/Mick Hutson/Redferns

RUSH – 'HEMISPHERES'

DATELINE: 29 OCTOBER 1978

Conceptual and graphic artist **Hugh Syme** talks us through his work on the cover of **Rush**'s much-loved sixth studio album. Interview by *Philip Wilding*

"OH, THERE WAS NEVER any brief, as such." Hugh Syme's laugh echoes down the phone line from his home in Toronto. The Juno-award winner, whose work includes album artwork for Megadeth, Def Leppard and Aerosmith, is nonetheless still most synonymous with Rush. He's recalling the process of producing the iconic sleeve for the band's 'Hemispheres' release.

"For those early albums that was always the case, no brief. First I'd receive lyrics from [drummer] Neil [Peart] – lovely handwritten pages that I've kept to this day. The band often hadn't written any music until they'd seen Neil's lyrics. To be honest, my favourite starting point with any Rush project was the evocative album titles.

"For most of their albums from the '70s and early '80s I was left pretty much to my own devices. As the lyricist/art director alliance slowly emerged between Neil and me, the lyrics would then be accompanied by a couple of phone calls or meetings, but only if Neil and I happened to be available. We'd review the lyrics and discuss any overriding arc to the album's theme."

IN THE pre-Internet age (with the band constantly on tour), Syme was allowed to get on with the job of capturing the essential elements of Rush's work in the album sleeve. So when I ask Hugh how the band pitched the idea of a naked man floating on a giant brain through a barren landscape, there's another bark of laughter.

"Throughout my time with Rush they've never 'pitched' anything to me, apart from the left turn they took when Neil Googled a watercolour by an author, painter and sculptor called Harish Johari for the cover of the 'Snakes and Arrows' album [that came out in 2007]. When I started work on the 'Hemispheres' cover I hadn't even heard any music as the band were in Wales [at Rockfield Studios] recording the album. Things got easier once they settled into a pattern of recording [from 1980's 'Permanent Waves' through to 1993's 'Counterparts'] at Le Studio in Morin Heights, Canada. Then I could fly or drive up to see the boys working. I'd usually stay for about a week and sometimes get invited to play keyboards on their records, something that had started on [1976's] '2112' when I added some colour to 'Overture' and [bassist] Geddy Lee's more sensitive track, 'Tears'."

In terms of Rush covers, 'Hemispheres' is probably one of their most iconic...

"Probably so. I had no idea what people would make of a [surrealist painter] Magritte figure and a naked man squaring off on two hemispheres. I was never much one for seeking approval or criticism – or disdain come to that. Back then I wouldn't have known where to look to find out what people thought of it! It was all very pre-blog. I still don't pay much attention to this day. I create.

"It was all a learning experience. Most art is, and should be. I'd say the painting I created for [1985's] 'Power Windows' was considerably more demanding, but I was pretty pleased with how 'Hemispheres' turned out. As for looking back and reviewing my early techniques, I guess that must be very much like Rush listening to early performances – or living with those photos of their billowing blouses and handlebar moustaches!"

"IN THE canon of Rush sleeves there will always be a warm place in my heart for 'Hemispheres', but when I look back over my work with the band there are pieces that rank well above that artwork, both as concepts and the way they were delivered, technically speaking."

"The Magritte man in the bowler hat was my old and dear friend, Bobby King, also from the Niagara region where Neil and I both hail from! I'm not sure a lot of people know this, but Bobby was also my model for the original Rush nude Starman logo."

"The overall 'Hemispheres' image was my own. It was developed after Neil and I discussed the nature and behaviour of the left and right, the Dionysian/Apollonian hemispheres of the brain. It was very ambitious for a pre-digital endeavour. While I still like the cover's concept and its overall feel, it ranks among my more technically naive efforts. I didn't sketch anything out before we did it. That wasn't the way I worked."

"Some people have said the cover is quite Pink Floydian in tone and I can see that now. It's probably the most Floyd-like Rush cover."

"The naked man here was a dancer we found who was studying at the Toronto Ballet School."

"How did we create half a brain for the figures to stand on? The Department of Anatomy at the Toronto University School of Medicine were kind enough to loan me someone's brain to photograph. I couldn't tell you whose it was! The forced scale of the two subjects and brain was, of course, created through the photo-composite that I pulled together."

"People seem to think that the barren landscape and expansive sky must have been a real task to build and create without the aid of an Apple Mac. But since I already had a very extensive background in illustration, the landscape and sky was created rather quickly. It was a time in my life when I was on the threshold of merging my airbrush and traditional painting techniques with photography. Pretty good timing as it turned out."

Rush – 'Hemispheres' **Released: 29 October 1978 Album length: 36.08**

1: Cygnus X-1 Book II: Hemispheres (18.08)
i) Prelude (4.29)
ii) Apollo (Bringer Of Wisdom) (2.30)
iii) Dionysus (Bringer Of Love) (2.06)
iv) Armageddon (The Battle Of Heart And Mind) (2.56)
v) Cygnus (Bringer Of Balance) (5.01)
vi) The Sphere (A Kind Of Dream) (1.06)
2: Circumstances (3.42)
3: The Trees (4.46)
4: La Villa Strangiato (An Exercise In Self-Indulgence) (9.35)
i) Buenos Noches, Mein Froinds! (0.27)
ii) To Sleep, Perchance To Dream (1.32)
iii) Strangiato Theme (1.16)
iv) A Lerxst In Wonderland (2.34)
v) Monsters! (0.20)
vi) The Ghost Of The Aragon (0.36)
vii) Danforth And Pape (0.41)
viii) The Waltz Of The Shreves (0.26)
ix) Never Turn Your Back On A Monster! (0.10)
x) Monsters! (Reprise) (0.15)
xi) Strangiato Theme (Reprise) (1.03)
xii) A Farewell To Things (0.15)

LINE UP:
Geddy Lee – vocals, bass guitar, Oberheim polyphonic, Minimoog, Moog Taurus pedals
Alex Lifeson – electric and acoustic guitars, classical guitar, guitar synthesizer, Moog Taurus pedals
Neil Peart – drums, orchestra bells, bell tree, timpani, gong, cowbells, temple blocks, wind chimes, crotales.

All lyrics written by Neil Peart. All music written by Geddy Lee and Alex Lifeson, except 'La Villa Strangiato' written by Lee, Lifeson and Peart. *Arrangement and Production:* Rush and Terry Brown. *Recorded:* Music recorded June-July 1978 at Rockfield Studios, Monmouthshire, Wales. Vocals recorded at Advision Studios, London.

WHICH CLASSIC SLEEVES WOULD YOU LIKE US TO DISSECT?

EMAIL: EDITORIAL@ ROCKCANDYMAG.COM

YOU COULDN'T MAKE IT UP!

INSANE TALES FROM THE ANNALS OF ROCK

GENE SIMMONS TRIES TO COPYRIGHT THE HORNS

Photo: Mark Weiss; Gene Simmons cartoon by Christophe Sénégas

DATELINE: JUNE 2017

WHEN SERIAL TRADEMARKER **GENE SIMMONS** TRIED TO GRAB THE HEAVY METAL HORNS SIGN FOR HIMSELF, THE **KISS** MAN SUFFERED A TORRENT OF ABUSE. BUT WAS THAT HIS INTENTION ALL ALONG?

NOW USUALLY *ROCK CANDY* doesn't pay much mind to what rock stars from the golden era are saying these days. But in the case of Gene Simmons we're prepared to make an exception. The Kiss bassist, singer and part-time demon caused a storm in June of last year when he decided it was time to trademark what is commonly known as the 'devil horns' hand gesture. We all know what we're talking about here. It's the common way rockers have greeted their fellow music lovers since time immemorial. Often used ironically, sometimes used seriously (usually accompanied by the word 'Slayahhhhh' bellowed at ear-splitting volume), the horns have been part of metal culture for decades. This didn't, however, stop the 68-year-old man with the long tongue from filing with the United States Patent And Trademark Office on 9 June 2017.

Simmons paid $275, looking to enjoy sole use of the horns for "entertainment, namely live performances by a musical artist; personal appearances by a musical artist." Simmons, who claimed the gesture was first used commercially in November of 1974 (around the time of Kiss's 'Hotter Than Hell' tour), said he believed "no other person, firm, corporation or association has the right to use said mark in commerce, either in the identical form or in such near resemblance."

SIMMONS'S ATTEMPT to commercialise the horns, however, led to outrage amongst thousands of rock fans, with some respected figures in the industry also coming out to condemn his actions.

"To try to make money off something like this is disgusting," said Wendy Dio, the widow of singer Ronnie James Dio, the man perhaps most closely associated with flashing the horns. "It belongs to everyone," she told entertainment news website *The Wrap*. "It doesn't belong to anyone. It's public domain and it shouldn't be trademarked." Sharon Osbourne was equally dismissive on her own radio show. "He's trying to make money from posters and T-shirts," she said of Simmons. "He's crazy."

WE AT *Rock Candy Magazine* can't help but think that Sharon is wide of the mark here, though. Gene Simmons is anything but crazy where money-making schemes are concerned. But did he really think he could get away with appropriating part of rock's general culture? Or was his trademark application nothing more than an elaborate ruse to garner press column inches? After all, it could be argued that the only thing "the powerful and attractive Gene Simmons," as he calls himself, values more than the almighty dollar is publicity.

"It's clearly a stunt," said Jason Harris, CEO and president of the Mekanism advertising agency. "That's something Kiss and Simmons do incredibly well. It's all in service to staying in the headlines. He knows he can't really trademark the 'devil horns', just like you can't trademark the middle finger or the 'number one' sign or the 'thumbs up'." The fact that Simmons withdrew the trademark application even before 2017 was over – and with numerous pieces discussing his 'idea' already out there – suggests he knew exactly what he was doing.

"THE UNEDUCATED and the uninformed got so hot under the collar that I just didn't think it was worth it," said Simmons after the fact. But this, remember, is Gene Simmons, the man who knows the value of everything down to the last dime. And for just $275, he may think the return on his investment was perfect. As the saying goes: "There's no such thing as bad publicity."

CLOSE ENCOUNTERS

BIZARRE MEETINGS WITH BIZARRE ROCK STARS...

Poison

Mick Wall heads back to 1988 and the time when the US glam rockers decided to lock him in a room for hours on end!

POISON EPITOMISED EVERYTHING THAT was silly yet great about late-'80s rock and metal – and I loved them for it. Their make-up and hair came straight out of the bottle and their music was bubble-gum rock of the yummiest order.

They soon became one of the biggest bands in America. Much bigger than David Lee Roth. But when this story happened in 1988 Poison were opening for the former Van Halen frontman.

The band's joyous second album, 'Open Up And Say... Ahh!' had just come out and featured their boys-are-back pop metal hit 'Nothin' But A Good Time'. What could be better than a weekend trip to New York to see them strut their stuff and write about it all in *Kerrang!*?

"Where's Mick Wall? He's locked up next door!"

THAT'S EXACTLY what the photographer and I thought when we arrived backstage at the Nassau Coliseum in April of 1988. It was hours until show time... but then the band did something insane. They simply left us standing in a locked, empty room next-door to their dressing room for several hours. Why? I have no idea. We were told we weren't allowed to leave until someone came with our passes. But no-one ever came!

There was an adjoining door between Poison's dressing room and our 'prison', but a bodyguard came and pointedly locked it after about half an hour. There was literally no escape!

We were confused. We kept expecting someone to throw back the door and go, "Surprise! Come on in boys, and have a beer! Betcha thought we were gonna leave you in there all night!" And I wouldn't have minded. Not once I'd got that beer. But no. Instead, we really were forced to wait in this empty room for several hours. No tables, no chairs, no windows, not even a toilet.

After a couple of hours, I told the photographer I'd had enough and was going to find a way out. There was no story, after all. "What am I going to write?" I said. "That we were locked in a room and left to die?"

Then it occurred to me that I should do just that. We'd see how hilarious they found it when the story came out.

WE WAITED. Literally hours went by. It was so utterly bizarre that it was starting to be funny. We could even hear Poison in the next room laughing, cracking beers and getting ready to rock. Then we heard the band going out of another door and down the corridor toward the stage.

Still no-one came. Twenty minutes after Poison had hit the stage their tour manager finally arrived to collect us to "see the show." I was so stir-crazy by then I let him have it.

"What show?" I said.

"Uh, the show. *The* show."

"Oh, that ..." I yawned theatrically.

The guy finally realised. I wasn't going to watch the show in protest.

WELL, THE story I wrote for *Kerrang!* about the whole 'non-encounter' became one of my best-known, one that I still get asked about today.

"Tell me about being locked in a cupboard with Poison..."

It wasn't quite a cupboard, but it seems that's how legend has chosen to remember this crazy incident.

Some while later I met up with Poison again, and singer Bret Michaels apologised for the 'misunderstanding'. And hey, we even became best buds again. But 'The Cupboard Incident' will always stay with me!

EVER HAD A BIZARRE ENCOUNTER WITH A ROCK STAR? LET US KNOW AND IF YOUR STORY'S MAD ENOUGH, WE'LL INTERVIEW YOU ABOUT IT.

EMAIL: EDITORIAL@ROCKCANDYMAG.COM

Photo: IconicPix/George Chin

MY FIRST GIG

DATELINE: 23 OCTOBER 1971, SHEFFIELD, ENGLAND

DEF LEPPARD FRONTMAN JOE ELLIOTT REMEMBERS HIS FIRST EVER GIG, AGED JUST 12, WATCHING MARC BOLAN AND T. REX IN HIS HOMETOWN...

"THE WHOLE PLACE WAS GOING BONKERS!"

"I WAS 12 YEARS old when I saw Marc Bolan and T. Rex on the 'Electric Warrior' tour. Normally at that age you can't stay out till 11 o'clock at night. But my mum knew I was such a big fan that she let me go to the gig at Sheffield City Hall.

"Bolan was already on stage when I walked in – he must have gone on early. He was on his knees, wearing purple pants, banging a tambourine against his guitar and singing 'Jeepster'. And it was loud as hell. The whole place was going bonkers and there's me, this 12-year-old kid, going, 'What the fuck is all this?' It was like being thrown in at the deep end and I hadn't learned to swim.

"I was probably watching the people around me as much as I was watching Marc. It was tradition in those days to sit in your seats till the house lights went down, then run to the front of the stage. I remember standing in this row of empty red velvet seats just to get my bearings, and all I could see was kids in denim. It could have been a Status Quo gig! There were a lot of girls there, and there was some screaming. But all the guys looked like Francis Rossi – flared denim, hair down to their arses, dandruff akimbo.

"I WASN'T analysing the performance. I was soaking up the vibe. But I remember he mostly did stuff from the 'Electric Warrior' album, – 'Mambo Sun', 'Get It On', 'Jeepster'. And he played the hits like 'Hot Love' and 'Ride A White Swan'. It wasn't about musicianship, but there was just enough of it. Marc had Bill Legend on drums and Steve Currie on bass and, of course, Mickey Finn playing the bongos. Bolan didn't really play solos. He just played rhythm and sang. He was just getting his songs across.

Joe Elliott channels his inner Marc Bolan

"AFTER THE gig I went round the back of the City Hall. I have no idea why I even thought there was a backstage. Maybe I'd read about it in a magazine. I saw girls literally tearing Bolan's hair out as he tried to get on the bus. I was thinking, 'Holy crap – this is awesome!' It probably wasn't so awesome to have your hair pulled out, but I thought, 'He means more to these people than any religious figure. It's the power of music – it's insane.'

"I didn't go to a gig after that for four years. I don't know why. I just didn't. But in 1975 I was earning some money, and I went to see Hunter/Ronson and Sparks. That was an epiphany for me. And after that I went to every rock show at the City Hall – Lizzy, Skynyrd, Budgie, Van Halen with Sabbath...

"IT WAS strange when I finally got to stand on that stage with Leppard in 1980. The place looked so much bigger when I was 12 years old standing in the crowd than when I was 20 up on the stage. But it was a really big moment for me to stand where Marc Bolan had stood."

Interview by Paul Elliott. Photos: Getty Images/Ron Howard/Redferns; Getty Images/Michael Ochs Archives.

VINTAGE T-SHIRTS

REMEMBER WHEN BUYING THE T-SHIRT WAS AN ESSENTIAL PART OF YOUR GIG-GOING EXPERIENCE?

With special thanks to *Rock Candy*'s Dave Reynolds for the loan of his classic collection

DARK DAYS

THE RATT

LA sleaze rockers **RATT** came flying out of the traps with their triple platinum debut, 'Out Of The Cellar' back in 1984. But within four years things were starting to go badly wrong. *Malcolm Dome* talks to vocalist **Stephen Pearcy** about record company pressure, guitarist Robbin Crosby's drug problems and how and why things fell apart...

IT'S LATE 1983 AND Hollywood's Sunset Strip scene is buzzing. If you're a young rock band there's no better place to be – and no better time to be alive. This is the absolute epicentre of the rock'n'roll universe. Bands are queuing up to become big hitters because rock is so hot right now, and record labels are falling over themselves to sign tight-trousered, high-haired and horny bands.

Tons of acts have a buzz about them, and a decent number look like being signed by the majors. But the biggest hype is reserved for two groups in particular. The first is Mötley Crüe, who are being touted as the next Kiss by their label, Elektra. The second is RATT. Their label, Atlantic, are claiming they're the next Aerosmith.

ALTHOUGH RATT have been going in various forms since 1976, the band's line-up of vocalist Stephen Pearcy, lead guitarist Warren DeMartini, rhythm guitarist Robbin Crosby, bassist Juan Croucier and drummer Bobby Blotzer has only been together since the early '80s. No matter. Their debut album for Atlantic, titled 'Out Of The Cellar' and produced by Beau Hill, is an out-of-the-box smash, eventually going triple platinum with sales well over three million.

"I think we were ready for the success we had," Stephen Pearcy tells me today. "We realised we had something good going on, and when 'Out Of The Cellar' sold like it did we were ready and knew we could take full advantage."

The band's follow up album, 1985's 'Invasion Of Your Privacy', again performed well, climbing to number seven in America and selling over two million copies.

"We were a team," says Pearcy. "And I think you can tell on that album that we were stronger than ever. We were still the same people we'd always been and there was no sense that the success we'd had with 'Out Of The Cellar' had altered inter-band relations. That came a little further down the line..."

AND HOW. It was while touring in support of RATT's third album, 1986's 'Dancing Undercover', that the cracks within the band began to show up.

"We had no problems making that album at all," claims

Photo: IconicPix/Eddie Malluk

RATT shot in New York, 1986. L-R: Robbin Crosby (guitar), Juan Croucier (bass), Stephen Pearcy (vocals), Bobby Blotzer (drums), Warren DeMartini (guitar)

PACK

Pearcy. "Going in with Beau as producer again was as smooth as it ever was. But when we got out on the road things began to unravel. Egos and attitudes started to take over. I'm not going to sit here and blame everyone else, because I was just as bad. We were partying very hard, as you'd expect from a band as successful as we were. But that took its toll and relations between us were suddenly strained. I also feel things weren't helped at all by the label, Atlantic, who were putting us under constant pressure to go into the studio and do album after album. You can't work like that."

'Dancing Undercover' still sold over a million copies in America, but it only reached number 26 in the *Billboard* album charts. That was considered a failure in those bloated times for rock. So for the band's next album, 'Reach For The Sky', the decision was made to change producers. Out went Beau Hill. In came Mike Stone. Pearcy recounts why this was a bad idea.

"For a start, Mike was in a bad way back then, partying like crazy. But that was *our* job. We were the rock band, not him! I got no feedback from Mike in the studio. Beau would always tell me if he felt I could do things a little differently. I would do six or seven takes and he'd always encourage me to change my approach. But with Stone... I'd do a vocal take, look to him for guidance and all he would say was, 'Do it the way you want.' That's not what I wanted to hear." It was soon apparent that things weren't working out and Beau Hill was recalled for duty – much to Pearcy's relief.

"As far as I can remember," he says, "we did keep a lot of the basic tracks, but I was very happy to be back with Beau. I was getting feedback from the producer again and that was what I needed."

ONCE AGAIN 'Reach For The Sky' still sold well, topping the million copies mark and peaking at number 17 on the US *Billboard* charts. But relations within the band were spiralling downwards...

"There was just so much tension between us all at that point," admits Pearcy. "By the time we were touring 'Reach For The Sky' we'd lost the gang mentality we'd once had. There was no sense of togetherness. All of us were suddenly guilty of acting like rock stars, of thinking we had to take more drugs and party harder than anyone to prove just how big we were. It's what success can do to you. Everyone around you is trying to get you high and you just start to believe your own hype.

"What we really needed to do at that stage of our career was take a break and get a much-needed ►

> "BY THE TIME WE WERE TOURING 'REACH FOR THE SKY' WE'D LOST THE GANG MENTALITY WE'D ONCE HAD. THERE WAS NO SENSE OF TOGETHERNESS. ALL OF US WERE SUDDENLY GUILTY OF ACTING LIKE ROCK STARS. IT'S WHAT SUCCESS CAN DO TO YOU."

DARK DAYS

breather. But everyone around us was pushing for more and more. Nobody seemed to think about what was best for the band members. All they wanted to do was milk us for as much as they could. In truth, by the time we got back into the studio for 'Detonator', we were no longer a real band."

RATT guitarists Robbin Crosby (left) and Warren DeMartini. Crosby had issues with drug use.

BUT GIVEN that RATT were still turning out platinum records, it's no surprise that the record company wanted their pound of flesh – and then some. The trick was to get as much out of an act as possible without squeezing them so hard that the creative juices ran dry. One of the ways a record company would try to mitigate against that happening was to suggest/insist on bringing in outside writers at the first sign of creative sterility. As a new decade came into view Atlantic started pushing some of the go-to names in American rock hit-writing in RATT's direction.

"It was great to get the chance to write with such top people as Diane Warren and Desmond Child," insists Pearcy. "But we ended up with so many writers helping us out that we lost focus. In the past I'd been used to coming in with completed songs, before ever letting anyone else hear what I'd done. But now... it all became writing by committee. That was never the RATT way. But it was what everyone around us believed was best."

'Detonator', co-produced by Child and Arthur Payson, came out in August 1990 and made it to number 23 in the US chart, but sales dipped and RATT barely notched half a million in the States. In the current musical climate 500,000 firm sales for a rock band would be considered a *huge* success. But for a band that had scaled the heights that RATT had in the '80s it was seen as a failure. The band never recorded another album for Atlantic.

"I think this proved that even if you're writing with top people like we were at the time," says Pearcy, "it's still no guarantee that you'll have success."

THE HALCYON days of the Sunset Strip party scene seemed a very long time ago all of a sudden as traditional rock sales plummeted. Bands that were used to enjoying massive success were suddenly being cut down to size and the grunge explosion, led by Nirvana's 'Nevermind' and Pearl Jam's '10', was less than a year away. Had the members of RATT been more mature it would probably have been easy to shrug their shoulders, high five each other and toast how well they'd ridden the wave while it lasted. But Stephen Pearcy was just 32 years old at the time. His fellow band members were around the same age, and reactions to perceived failure were pretty extreme.

During the tour in support of 'Detonator' the whole thing started to blow up in the band's faces. By this point RATT's guitarist Robbin Crosby had a major drug problem. His onstage performances were becoming erratic and it was obvious that he was now a liability. Crosby had already been admitted to rehab during the recording of 'Detonator' and his songwriting contribution to the band had shrunk to almost nothing. Whereas he'd contributed to seven of the 10 songs on first album 'Out Of The Cellar', he had a hand in just two out of 11 numbers on 'Detonator'. After some messy performances in Japan in February of 1991, Crosby again checked into rehab and never performed or recorded with RATT again. Hotshot German guitarist Michael Schenker was seconded to fill in on a US tour, but to all intents and purposes the wheels had already come off.

> "WE SHOULD ALL HAVE BEEN AWARE THAT ROBBIN WAS REALLY STRUGGLING BADLY WITH HIS ADDICTION. THE TRUTH IS, THOUGH, THAT ALL OF US WERE IN A TERRIBLE WAY. WE WERE ALL GUILTY OF OVERINDULGING."

"Robbin's state of health was a big blow to us, because he was such a huge part of what made RATT work," admits Pearcy. "To some extent he was the person who held us all together. It's no coincidence that we called him 'King', because that's what he was – the man we all looked up to in the band.

"We should all have been aware that he was really struggling badly with his addiction. The truth is, though, that all of us were in a terrible way. We were all guilty of overindulging. And when you're having your own problems, you're not in a fit state to look at someone else and try to help them out. It was a lot easier to ignore what the others were doing and get on with what you were doing in your own bubble. We were all locked away from each other in our own little worlds, not caring about what was happening with anyone else. When Robbin finally succumbed to his habits and had to go into rehab, it was a wake up call for the rest of us. And we did begin to deal with our personal situations in time. But it was too late for him. We needed outside intervention and that never came because everyone was trying to make money out of us."

PEARCY AND the band soldiered on, but they knew exactly which way the wind was blowing. Atlantic released a Greatest Hits package, 'Ratt & Roll 81-91'. Bizarrely, it featured five tracks from 'Detonator'. Such

Photos: Getty Images/Jeffrey Mayer/Wirelmage; Julia Goode

a downright weird choice of tracks suggested that even RATT's own record company had lost interest in the band. "It was their way to squeeze more money out of our catalogue," states Pearcy bluntly. By February of 1992 the singer had realised that the jig was up and bailed to form a new band, Arcade, with Cinderella drummer Fred Coury. RATT fell apart and guitarist Warren DeMartini went on to join Whitesnake for a short period. Much more interestingly, drummer Bobby Blotzer started a carpet cleaning business. So why did Pearcy leave?

"I couldn't carry on the way things were," he says. "There were just too many little Mötleys and little RATTs around, all trying to play on our success, and things were also changing in the music industry. We needed the chance to assess where we were going and if no-one around the band was prepared to let that happen, then I had to force the issue. I decided that if we couldn't take a brief hiatus, then I'd quit and just end things that way. I knew at that point that keeping RATT going would kill us – literally.

"It turned out to be the right thing to do," he continues, "because grunge was on the way too. As we now know, a lot of bands – including Mötley – suffered badly at the hands of the lumberjack shirt brigade, who were suddenly the darlings of the music industry. But because we'd split up we were out of that firing line."

"I DECIDED THAT IF WE COULDN'T TAKE A BRIEF HIATUS, THEN I'D QUIT. I KNEW AT THAT POINT THAT KEEPING RATT GOING WOULD KILL US – LITERALLY."

THERE HAVE been various RATT reunions, but the original line-up never performed together again. There was talk of an original band reunion in 1996, but Robbin Crosby's ailing health put paid to that idea. Crosby was diagnosed as HIV positive in 1994 and finally died as a result of a heroin overdose in 2002. Before he succumbed Crosby summed up what his life had come to. "What has drug addiction done for me?" he asked rhetorically. "It's cost me my career, my fortune and basically my sex life when I found out I was HIV positive."

The various members of RATT have worked together over the years, but currently relations are at an all-time low after drummer Bobby Blotzer announced that he had taken control of the RATT brand in September of 2015, and Warren DeMartini counter-sued. After a number of subsequent legal battles there are now two different versions of the band in existence. RATT featuring Pearcy, DeMartini and Croucier appeared on a Monsters Of Rock Cruise in 2016 and played festivals last year in the US and in Sweden. Blotzer's version of the band (in which he is the only original member) have also performed live as RATT, but not subsequent to surgery on the drummer's spine last March.

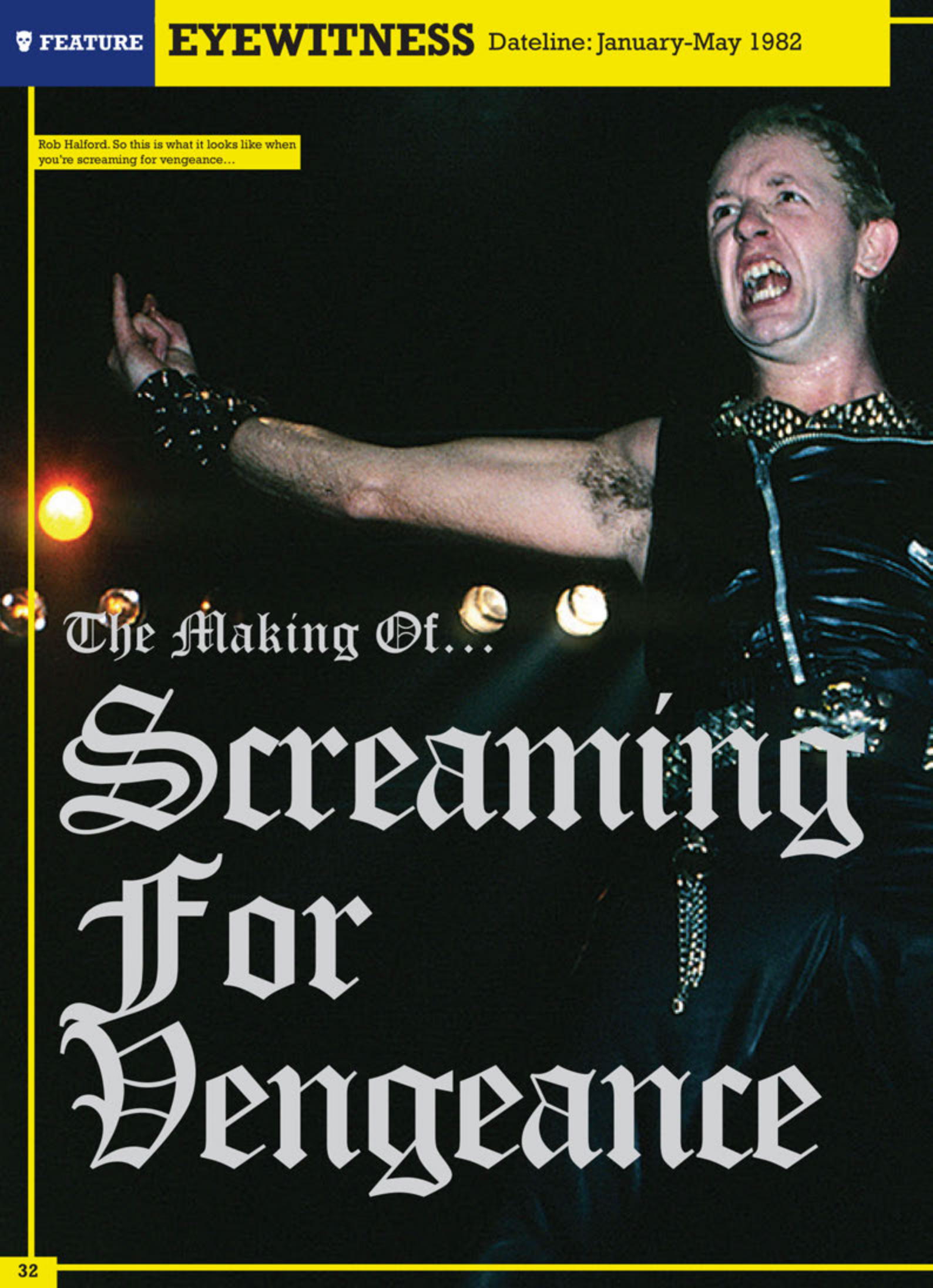
AT ONE time people believed that RATT were the obvious successors to Aerosmith. That may have been a little far-fetched, even at the time, but the band's achievements shouldn't be underestimated either. Apart from Mötley Crüe, RATT is the most successful band to emerge from the LA Sunset Strip scene of the early to mid-1980s, a fact that is often forgotten.

"I suppose you could say we didn't do as well as some people expected," says Pearcy. "And more could have been done to help us along the way. If Atlantic had been more sympathetic to our needs, then we might have gone on to greater things. But when you look at what we did, RATT wasn't by any means a failure. We sold millions of records across the world and that counts for a lot. I also believe we had our own style and sound, which stands up even today.

"We were the architects of our own problems, though. We got carried away with the success and indulging in the high life. As we got bigger, we all drifted apart from one another. But then that so often happens with bands, doesn't it? Like any major act, we did get ripped off. But that *only* cost us hundreds of thousands of dollars. I read recently that Billy Joel lost *millions* through bad business management, so compared to someone like him we got off very lightly!" So is there any sense of unfinished business, that things were left unsaid in the evolution of RATT?

"I WANTED us to go on forever, like the Stones, and to build a massive catalogue of great music," Pearcy continues. "Of course I wanted RATT to be on a par with giants like Zeppelin, and if you take that as our dream, then we did fall short. But we have a better catalogue of albums than many others, and there are probably loads of bands from the 1980s who look on enviously at what we did. We had a succession of big selling albums and were a successful arena headline band in the States. That was true right up to 'Reach For The Sky'. You can look at sales figures and claim we were selling less on every record. But when you're still going past the million sales mark every time it's hard to accept that you're on the way down.

"It was only when 'Detonator' came out that everything plummeted, and as Atlantic had forced us to work with outside writers, the blame was really with them. But when you put things into perspective, everybody else was also suffering. OK, Mötley had massive success with 'Dr. Feelgood', but after that they slid just like we did. And Def Leppard. And Whitesnake. Let's face it, everybody had a bad time in the '90s."



Rob Halford. So this is what it looks like when you're screaming for vengeance...

The Making Of...

Screaming For Vengeance

Judas Priest's eighth studio album and its standout track 'You've Got Another Thing Comin'' turned the Birmingham band into an enormous US success. Producer Tom Allom gives us the inside track on how they created a monster. Interview by *Xavier Russell*.

PRODUCER TOM ALLOM IS most familiar to rockers as the man behind the sound on 10 Judas Priest albums, including acknowledged classics 'British Steel' and 'Screaming For Vengeance'. Having started his career as a sound engineer with both Genesis and Black Sabbath as the '60s gave way to the '70s, Tom later worked with bands from a variety of different stylistic backgrounds, from Strawbs to Pat Travers, and The Tourists. He got together with Priest on their 1979 live album 'Unleashed In The East' and quickly established his reputation as a go-to guy for top-notch '80s rock production, working with bands such as Def Leppard, Doc Holliday, Kix, Krokus, Loverboy, Nantucket and Y&T.

The bond between Tom and Priest is the strongest of them all, though, and he's still working with the Brummie metallers today. He recently completed work on the band's 18th studio outing, 'Firepower', which is due for release in March of this year. But of all the Priest albums Allom has produced, it's 1982's 'Screaming For Vengeance' that really stands out. Tom was happy to discuss his contribution to the making of this metal classic over a shared bottle or two of Tola Grillo white wine in a bar in London's Soho.

SO HOW DID YOU FIRST COME INTO CONTACT WITH PRIEST AND HOW DID YOU END UP WORKING WITH THEM?

"The same people managed both me and Priest, so they first hooked us up back in 1979. My brief was to help the band produce and mix the live record, 'Unleashed In The East'. That worked out really well, so I was then sent out to America to work on another live album – Pat Travers's 'Live! Go For What You Know', which ended up going platinum in the States! That in turn led me to working with Priest again on 'British Steel'. It was all kind of kept in the family!"

WAS IT IMPORTANT FOR YOU TO GET ON PERSONALLY WITH THE PEOPLE YOU WERE MAKING ALBUMS WITH?

"I wouldn't have it any other way and I can't work any other way. I very seldom worked with people I didn't get along with, maybe two or three in my whole career. I liked the guys in Priest a lot – and it's an awful lot easier to work with people you like."

BY THE TIME YOU STARTED PRODUCING 'SCREAMING FOR VENGEANCE', YOU'D ALREADY WORKED ON THREE JUDAS PRIEST ALBUMS. WHAT KIND OF RECORD DID THE BAND WANT TO MAKE WITH YOU FOURTH TIME AROUND?

"There was no deliberate effort to make it any different from the previous album, 'Point Of Entry', but I thought the material was already sounding quite different anyway. We didn't really do any preproduction, because at that point the band was successful enough to have the luxury of being able to spend quite a bit of time in the studio, so they could write while they were there. Priest seemed to like working that way. We did the 'British Steel' album in 1980 at a residential studio at Ringo Starr's house [previously owned by John Lennon], Tittenhurst Park in Berkshire. Things had

Photo: Mark Weiss

EYEWITNESS Dateline: January-May 1982

Guitarist K.K. Downing. None the worse for his impromptu meeting with a car!

gone well, so we were looking for a similar set-up. We used Ibiza Sound Studios in Spain to record 'Point Of Entry', because it was also a nice environment where you could both rehearse and record. Everything went well there too, so we decided to go back for the next album 'Screaming For Vengeance'."

BUT ISN'T IBIZA A BIT OF A PARTY PLACE? WAS IT HARD TO GET THE GUYS TO KNUCKLE DOWN?

"It was definitely a party island, so we were all out quite a lot, and always quite late. I know we got banned from Pacha [a famously raucous nightclub in Ibiza]. I think [guitarist] Glenn [Tipton] hit somebody who objected to us making too much noise. He gave him a bunch of fives! We were *slightly* badly behaved, but nothing particularly serious. I do remember that Kenny [guitarist K.K. Downing] got run over one night. He was crossing the road to get to a club and got hit by a car. But he got up, walked into the club and ordered a beer as if nothing had happened! To this day I still don't know how he didn't die, because the car was really going quite fast. In the morning Kenny couldn't move very much and was completely covered in bruises, but amazingly he didn't break any bones!"

WOW. IT'S AMAZING ANY WORK GOT DONE WITH ALL THAT GOING ON! DID THE SONGS COME TOGETHER QUICKLY?

"To be honest, if anything we were a little bit short of material when we first started working. The band would come to the studio with a few ideas and we'd develop them at that point. But Glenn, K.K. and [vocalist] Rob [Halford] were a really good writing unit and the fact that we were all living together made the whole process much more organic. The studio was in the middle of the island in a converted villa. It was quite a big place overall, but the actual studio part was pretty average, so I used all the different rooms in the villa to record the different instruments. In fact, we didn't use the studio itself for anything except Rob's vocals."

"ROB HAD SUCH CONTROL OVER HIS VOICE… HE PRACTICALLY NEVER SANG A BUM NOTE. HE NEVER SANG OUT OF TUNE."
PRODUCER TOM ALLOM

DID THIS SHORTAGE OF FINISHED MATERIAL EXPLAIN THE INCLUSION OF THE BOB HALLIGAN JR. COVER '(TAKE THESE) CHAINS'?

"No, not really. The band had talked about getting a song from Bob, because they wanted to put something that was reasonably commercial on the record, and everybody knew that Bob was very good at writing commercial rock songs. The band's record label [Columbia/CBS] was always crying out for hits and we had a couple of commercial tracks on 'British Steel', but nothing really on 'Point Of Entry'.

"I can't really remember whether the label brought some influence to bear in getting Bob involved or not. '(Take These) Chains' was supposed to be the big hit on the album, but in the end the major tune turned out to be 'You've Got Another Thing Comin'', which of course was written by Glenn, Rob and K.K."

HOW DID THAT SONG COME TOGETHER?

"Well there's a bit of a story there… That tune was a real last minute addition to the album and was actually the last track we recorded. It wasn't even done in Ibiza, but rather in Florida."

REALLY?

"Not a lot of people know this, but 'Screaming…' was an odd album to make, because it was recorded in two halves. For some reason that I don't remember, the band's management decided to stop the recording process for a four-month hiatus. So what ended up happening was that we laid down five or six songs in Ibiza over a couple of months, and then recorded the rest of the songs in a studio in Florida, where we also mixed the album."

WHY FLORIDA?

"Because I was living in Coconut Grove [south of Miami, in Florida] at the time, and had mixed the Pat Travers live album in [producer] Bill Szymczyk's studio, Bayshore, which I loved working in. It was also very close to where I lived, so I suggested to the band that we mix the album there – and nobody was going to object to being in Florida! It was a no brainer! So 'You've Got Another Thing Comin'' was the last one of the second batch of songs we did.

"It was very much put together in the studio, because Glenn had this idea for a riff fairly early on, but we hadn't even got a drum sound at that stage. The song was written in the studio, with maybe two or three re-writes of the lyrics and the title. I had the band all set up in a room together, guitars turned way down, but with the overdrive up for a bit of crunch, bass direct into the desk, and they just ran through the song to get an early feel for it. I recorded what they were playing because I was working on getting the drum sound and somehow it ended up being the take.

"I still love the groove they captured at that moment. They wanted to record it again, but I wouldn't let them! Why? Because it was magical, and that track ended up becoming the standout on the album."

APART FROM THAT IMPOSED PIECE OF IMPROVISATION, DID THE BAND HAVE A SET WAY OF WORKING IN THE STUDIO?

"There was no set pattern. We would usually put the drums down with guide guitars and then add the bass. Sometimes we wouldn't even ask Rob for a guide

Photo: IconicPix/George Chin

EYEWITNESS Dateline: January-May 1982

vocal. The songs kind of grew organically in the studio, and that was the way it was on all of the records I made with them."

DID YOU HAVE ANY INPUT INTO THE SONG ARRANGEMENT?

"Not a huge amount, because the guys had pretty clear ideas about how they wanted their material to be presented. It was more a question of getting the right sounds for them, making sure the energy was there and getting great vocal performances.

"Technically, things were all very 'steam driven' back then, because we didn't have the luxury of digital recording techniques. There was a lot of tape spinning, a lot of comping of solo tracks and vocal tracks here and there, and there were a lot of drop-ins. I loved the way it worked back then, actually."

TALKING OF THIS 'OLD SCHOOL' WAY OF WORKING, HOW DID ROB HALFORD APPROACH HIS VOCALS? WAS HE A 'ONE TAKE' MAN, OR A 'DROP IN' MAN? AND DID HE EVER HAVE PROBLEMS SINGING IN THAT HIGHLY OPERATIC STYLE OF HIS IN THE STUDIO?

"Amazingly, Rob never had a voice problem and he still doesn't. Our way of working was that we'd do several takes and basically try to get chunks of performance at a time. To be honest, though, it didn't seem to make any difference to Rob's delivery if he sang a verse in its entirety or if he sang it line by line. You couldn't hear a discernible difference in the resulting performance, which is amazing when you think about it. Rob had such control over his voice that he could duplicate the feel of each performance pretty much exactly. He was a very easy vocalist to work with, because he practically never sang a bum note. He never sang out of tune. What's interesting is that I got hold of the digital multi-tracks of 'Screaming For Vengeance' not so long ago and we were listening to them in the studio this year when we were doing the new album. There's virtually no difference in the sound of Rob's voice 35 years on. I suppose he might have lost a little bit off the top range, but probably not much more than a semi-tone! His voice is still in incredible shape."

Judas Priest shot backstage at the Westfalenhalle, Dortmund, Germany on the 'World Vengeance Tour', 18 December 1983. L-R: Dave Holland (drums), Glenn Tipton (guitar), Rob Halford (vocals), K.K. Downing (guitar), Ian Hill (bass)

WERE THERE ANY SONGS ON THE ALBUM THAT WERE TRICKY TO LAY DOWN GENERALLY?

"Well, 'Screaming For Vengeance' itself wasn't very easy. It was quite fast, and to this day I still can't work out the timing on the intro. I don't think anyone can! It was quite difficult to mix and was also pretty hard for Rob to sing, purely because there were an awful lot of words in the song, so cramming them in was tricky. Maybe that's why it's a number the band didn't perform live very often."

WAS EVERYONE HAPPY WITH THE WORK THEY'D DONE ONCE 'SCREAMING FOR VENGEANCE' WAS IN THE CAN?

"Everyone was really, really pleased with it. I think we knew it was a strong album and I was very satisfied with the overall recording quality and with the mix. By then Priest had a big live following in America and 'You've Got Another Thing Comin'' ended up being played to death on US radio. When I went to see the band live at Madison Square Garden in New York it was just mental.

"'Screaming For Vengeance' was the album that totally broke the band in America, so the way it was received by both the public and by the press was very gratifying."

> "'YOU'VE GOT ANOTHER THING COMIN'' ENDED UP BEING PLAYED TO DEATH ON U.S. RADIO. WHEN I WENT TO SEE THE BAND LIVE AT MADISON SQUARE GARDEN IN NEW YORK IT WAS JUST MENTAL."

HOW DO YOU LOOK BACK ON THE ALBUM NOW, MORE THAN 35 YEARS ON?

"The 'Screaming...' album was a pretty harmonious affair all round. Everyone was at the height of their powers and we had a good time making it. There were never any huge egos in the band. It's funny, because it still sounds like a very coherent album, considering that it was recorded in two halves. It was amazing that we were able to pick things up smoothly from where we'd left off.

"I really liked the band's previous release, 'Point Of Entry', because it was very inventive. I thought it was a brave album. But nevertheless 'Screaming...' is my favourite Priest album. Plus, it's the most successful of their releases, so I make more money out of it, ha!"

Photos: Iconic Pix/Ray Palmer Archive; Mark Weiss

JUDAS PRIEST
'Screaming For Vengeance'
Released: 17 July 1982

LINE UP
Rob Halford – vocals
K.K. Downing – guitar
Glenn Tipton – guitar
Ian Hill – bass
Dave Holland – drums

PRODUCTION
Tom Allom

RECORDED
January-May 1982 at Ibiza Sound Studios, Ibiza, Spain and Bayshore Recording Studios, Coconut Grove, Florida

TRACK LISTING

All tracks written by Glenn Tipton, Rob Halford and K.K. Downing, with the exception of '(Take These) Chains' by Bob Halligan Jr.

The Hellion
Electric Eye
Riding On The Wind
Bloodstone
(Take These) Chains
Pain And Pleasure
Screaming For Vengeance
You've Got Another Thing Comin'
Fever
Devil's Child

CINDERELLA

Well, we certainly dressed differently in the '80s. Cinderella with two self-styled space aliens. L-R: Eric Brittingham (bass), Tom Keifer (vocals and guitar), Fred Coury (drums), Jeff LaBar (guitar)

LIVING IN SIN

CINDERELLA'S MIX OF HAIR METAL IMAGE AND MORE TRADITIONAL HEAVY ROCK AND BLUES MUSIC TURNED THE BAND INTO AN 'OUT OF THE BOX' MEGA-SUCCESS BACK IN 1986. BUT FRONTMAN **TOM KEIFER**'S SERIOUS VOCAL PROBLEMS AND THE ADVENT OF GRUNGE SAW THEIR STAR FALL ALMOST AS QUICKLY AS IT HAD RISEN. *JOHN NICHOLSON* TALKS TO KEIFER AND CINDERELLA MANAGER **LARRY MAZER** ABOUT THE BAND'S WILD, WILD RIDE...

Photo: Mark Weiss

IT'S 1990, AND ON the day US act Cinderella land in England for the British leg of a sold out European tour, the invasion of Kuwait by Iraqi forces begins. Songwriter, guitarist, singer and frontman Tom Keifer is glued to the news with a rising sense of dread, concerned this might be the start of something bigger, something worse. Manager Larry Mazer tries to calm everyone down, explaining that a scud missile couldn't even hit Europe from the Gulf. His words fall on deaf ears.

"We started off promotion for the 'Heartbreak Station' album with a European tour," says Mazer today. "It was completely sold out in every country. We played the UK dates, including two nights at the Hammersmith Odeon in London, and were staying at the Mayfair hotel. Tom called a band meeting. Crew guys were freaking out, and a lot of people said, 'We're scared. It's gonna be World War III and we wanna be home.' So the band voted to return to the States. We got on a private plane, flew home and literally a day later the invasion was over. Every promoter threatened to sue, but no-one ever did."

It was the beginning of the end of a wild ride of popularity for the Philadelphia four-piece comprising Keifer, bassist Eric Brittingham, guitarist Jeff LaBar and drummer Fred Coury. It wasn't just cancelling the tour that saw their fortunes turn, though. Keifer was having serious problems with his voice and parts of his register had disappeared. By the time the band had finished an unsuccessful US tour with David Lee Roth later in 1990, Keifer could no longer sing. That was scary. But what was scarier still was the fact that he was told he would *never* sing again. For Cinderella, the ball was over.

REWIND TO Philadelphia in 1983 and we find Tom Keifer and bassist Brittingham putting together the band that would become Cinderella, recruiting guitarist Michael Smerick and drummer Tony Destra to the cause. They did the hard yards, playing in and around Philadelphia for over two years, but made little headway, apart from performing in an infamous ad for Pat's Chilli Dogs, a local Philly operation. Look it up on YouTube. Hilarious stuff!

"We pretty much only played in Philly and New Jersey, because most clubs were for bands playing covers only," says Tom Keifer. "Cinderella was original music from day one, so there were only two places you could play – The Galaxy in New Jersey and the Empire Rock Club in Philadelphia." This didn't matter to manager Larry ►

CINDERELLA

Mazer. The first time he saw Cinderella he was hooked.

"They were playing The Galaxy and it was only 10 minutes from my house," he explains. "There were 40 or 50 people there on a good night. But Tom walked on stage and you would have thought it was Madison Square Garden. He was a complete star and blew me away with his performance."

CINDERELLA HAD already sent demos to professional tongue waggler and Kiss bassist Gene Simmons, who was also impressed.

"They were in discussions with Gene Simmons about maybe getting involved with him for management," says Mazer. "Which is ironic as I managed Kiss years later. But Gene wanted publishing and they weren't really sure they wanted to go that way."

Keifer also remembers those formative days. "We sent Gene a tape of our early demos and he was very supportive. He went round some labels and tried to get something going."

Larry Mazer really wanted to sign the band, though. "I set up a meeting and they said they were talking to Gene, but that they weren't really feeling it. At that point I was representing Nils Lofgren, Joe Lynn Turner and Steve Morse of Dixie Dregs, so they decided to give me a go."

Frontman Tom Keifer. "I loved the Stones and Zeppelin… That's what I wanted my band to sound like."

"I LOVE TOURING MORE THAN ANYTHING. PLAYING LIVE IS MY ABSOLUTE FAVOURITE THING, SO I NEVER COMPLAINED ABOUT TOUR DATES. BUT IT'S NOT FOR THE FAINT-HEARTED."
TOM KEIFER

Having secured the band for management, Larry started looking for a record deal. "They had three or four songs and I went to every label. They all said no. Then I went to every label and asked them to come down to see the band live. They all came down – and everyone passed. A couple of people came a couple of times – and passed twice. But one of the last people I went to was Derek Shulman, who'd just been promoted to do A&R at Mercury and had signed Bon Jovi. I took him a Cinderella demo and he seemed intrigued by it. Then Jon Bon Jovi happened to be in Philadelphia recording the '7800° Fahrenheit' album. He went to a Sunday night Cinderella show at the Empire Rock Club, saw Tom, flipped out, went to Derek and said, 'You should check out this band. The guy is a total superstar.'"

"Jon Bon Jovi put in a good word for us and took us on the 'Slippery When Wet' tour," adds Keifer. "We'll be forever grateful for his involvement and help."

KEIFER RECALLS how the deal actually came together. "Derek already had a demo tape and was sitting on the fence a little bit. Our demos were really bad, because we hadn't mastered the recording arts by then. I wasn't in the room, but Jon said something like, 'Forget the demos. Just go and see them live.' Derek did – and in true A&R fashion still wasn't fully convinced. So he signed us to a development deal, which eventually led to a full record deal."

"The week after he saw the band Derek said, 'I want to sign you, but I don't believe in the second guitarist and the drummer'," continues Larry Mazer. "So he says 'I'll sign you to a three-month development deal, I'll give you $25,000, but you've got to change those two guys.' His opinion was that, 'those two guys are not stars.'" It was a tough decision for Keifer to get rid of guitarist Smerick and drummer Destra.

"Tom pushed back a bit," admits Mazer. "He'd been friends with these guys through school, but he wanted his career so badly. He had a work ethic that was second to none. So we fired Mike and Tony and did auditions. We got Jeff LaBar on guitar and Jim Drnec on drums. Derek came down again and at that point he picked up the option to go and make a record."

Smerick and Destra eventually went on to form Britny Fox, before Destra sadly died in a 1987 car accident.

LARRY MAZER recalls that Cinderella's seven-album deal with Mercury/Polygram was modest. "There was a $25,000 advance and I think the first record ended up costing $168,000," he reveals. When it came to recording the band's debut album, 'Night Songs', Mazer suggested legendary English producer Andy Johns, who had good credentials thanks to his efforts with the cream of '70s rock including Free and Humble Pie.

Photos: Mark Weiss

Cinderella made it the old-fashioned way – by being constantly on the road

"I'd just heard the Stone Fury album 'Burns Like A Star' that Andy had produced. I played it for Tom, he flipped out and we both went to Derek to say we wanted Andy Johns. So Derek got hold of him, Andy flew into Philly, went to see the band at the Empire Rock Club and committed to producing 'Night Songs'."

"I loved the Stones and Zeppelin stuff Andy engineered, how organic it was," says Keifer. "That's what I wanted my band to sound like. But Andy was doing his job as a producer in the '80s and ended up giving us a sound that was more 'of the time'. I'm not knocking it, though. It was the sound of the era and everyone got it."

Johns was notoriously tough on drummers in the studio and a friend of his, Jody Cortez, was drafted in for the album sessions. The album didn't take long to record, partly because the band had been demoing songs for three years. 'Nobody's Fool' would go on to be a huge hit. It originally had a 'Train Kept A Rollin''-style section to it, but on Derek Shulman's advice the number was reworked as a ballad. By the time the 'Night Songs' album sleeve was being put together, Fred Coury was occupying the drum stool.

PRE-RELEASE, EVERYONE was positive about the record. Mazer went to the Head of Marketing at Polygram. "He was a guy called Harry Anger. I said to him, 'What do you think you're going to ship on this record?' He told me, 'Well we feel really good about it, so we think about 50,000.' I thought, 'Wow, that's more than all these other records we put out by Nils, Joe and Steve,' so I felt really good about things too. We did the video for 'Shake Me' and went to radio with the tune, and they were really happy with it too. At that point MTV had a request show called *Dial MTV* and the video started showing up every day."

'Night Songs' was released at the start of August 1986 and was an 'out of the box' smash hit.

"'Shake Me' was smoking on radio and the video was already happening on MTV when the record came out," says Mazer. "I'm in my kitchen when the phone rings. It's Derek Shulman and he says, 'Are you sitting down?' Derek goes, 'We just got 150,000 re-orders!' First day! The album went gold in six weeks, platinum in 10 or 11 weeks, and ended up doing three million in the States."

"I WENT TO EVERY LABEL AND ASKED THEM TO COME DOWN TO SEE THE BAND LIVE. THEY ALL CAME DOWN – AND EVERYONE PASSED. A COUPLE OF PEOPLE CAME A COUPLE OF TIMES – AND PASSED TWICE."
CINDERELLA MANAGER LARRY MAZER

"It felt like an overnight success," says Tom Keifer. "But years went into developing those songs. We'd prepared well, we had some songs that people liked and I'm glad it all happened. People really latched on to it. It felt like a tornado picked us up and took us on this wild ride."

"We got offered the Yngwie Malmsteen tour, which no-one was really excited about," admits Mazer. "Then I got offered a package tour with Loudness and Poison. We did that, it was great, and then David Lee Roth's manager offered us a tour with him. We got a thousand dollars a gig and were allowed one T-shirt of the 'Night Songs' cover on the merchandising stall. We sold a million bucks worth of that one T-shirt! It was amazing!"

The tour with Roth ended toward the end of December 1986, but there was no time to take a break.

"I got a call from Bon Jovi manager Doc McGhee," ►

CINDERELLA

says Mazer. "They were amazingly hot with the 'Slippery When Wet' album. Doc said, 'We're gonna do a big headline tour through 1987 and we're gonna be out pretty much all year. Would you be interested?' It was a no-brainer. You had a headliner with four million sales and us with two million. That tour was incredible, one of the best I've ever been involved in."

IT WAS an astonishing success story. Cinderella had gone from playing clubs to being a major American rock band within six months. But though 'Night Songs' would eventually shift millions, there were still plenty of people who were put off by the album's cover shot of the band in full-on big hair, glam metal mode.

"We didn't want that cover," says Keifer. "The one we wanted didn't even have a picture of the band on it, just the words 'Night Songs' written in condensation on a windshield. It was really cool, but the label vetoed it."

Mazer remembers it differently. "I never heard that before," he says. "They were good-looking guys, so of course they were always gonna be on the cover. But Cinderella were never a hair band. They were a blues band. And we never went back to that look with the other albums. That's the one single thing I regret about 'Night Songs', that cover..."

"We did look like that," confesses Tom. "We just didn't want to be on the sleeve."

Cinderella toured with Bon Jovi for nine months through most of 1987, making an appearance at the famous UK Castle Donington Monsters of Rock Festival that also featured Bon Jovi, Dio, Metallica, Anthrax and W.A.S.P.

"The first thing we ever did in the UK was Monsters of Rock," says Mazer. "Everybody warned us that the crowd was going to throw this and that... but the band went out and killed it, absolutely killed it."

> "'HEARTBREAK STATION' WAS A CONSCIOUS STEER AWAY FROM SLICK AND PROCESSED AND I'M HAPPY TO TAKE THE CREDIT FOR THAT! IT WAS A CONSCIOUS DECISION TO MOVE TO A MORE TIMELESS SOUND."
> **TOM KEIFER**

CINDERELLA COULDN'T have had a more successful first album, but the second effort is traditionally the hardest to get right. You've had your whole life to write the first, then have to write the follow-up on the road. Of the 20 songs the band had demoed between 1983 and 1986 four had ended up on 'Night Songs', but none were used for the follow-up, 'Long Cold Winter'. All 10 songs that featured were Keifer originals, with just one co-write with bassist Brittingham. Everything was written on the road, but Larry Mazer is unequivocal about its quality. "It's one of the greatest albums of all time," he says.

The band recorded at Bearsville Studios in upstate New York, with overdubs added in Philly. Andy Johns was again in charge of production, with Keifer and Brittingham by his side. Again there were issues with the drumming, so Johns drafted in Cozy Powell.

"He played on most of the record," says Keifer. "Denny Carmassi played on a couple of tracks. Andy's very hard on drummers and to Fred Coury's credit he stayed, learned a lot and played on the third album, 'Heartbreak Station'. That's not an unusual tale in our business."

Coury went on tour with Guns N'Roses for most of 'Long Cold Winter's recording period, standing in for Steven Adler, who couldn't play after punching a wall.

"We used to talk about Led Zeppelin all the time," says Mazer of the time recording the second album. "I suggested the band should do a song like 'Since I've Been Lovin' You'. That's when Tom came up with 'Long Cold Winter' itself. He'd play me songs even before he took them to the band. My thing all the time was, 'What would Led Zeppelin do?' On 'Heartbreak Station' we even had John Paul Jones do a couple of string arrangements. That was the ultimate fantasy, having one of the Zeppelin guys working on a Cinderella record."

Released in May 1988, 'Long Cold Winter' coughed up four hit singles, 'Gypsy Road', 'Coming Home', 'The Last Mile' and 'Don't Know What You Got (Till It's Gone)'. The latter was their biggest hit, peaking at number 12 on the *Billboard* Hot 100 chart and quickly becoming a live favourite, with Keifer lowered from the ceiling playing a white baby grand piano as part of a spectacular show.

BY THE end of the year 'Long Cold Winter' was on its way to going triple platinum. To support the record Cinderella embarked on one of the longest touring stints of the decade, playing a 257-date haul in just 14 months. You might think that's a crazy tour schedule but Tom Keifer begs to differ.

"It was awesome," he says. "I love touring more than anything. The studio can be hard work and fun, and writing songs is a blast, but playing live is my absolute favourite, so I never complained about tour dates. But it's not for the faint-hearted."

"Bands today are such pussies," says Larry Mazer. "Back then everyone went out for six, nine, 10 month tours. I never had a band that did less than 200-plus shows. Cinderella loved it. Their work ethic was second to none." The group first went out with the Scorpions through Europe. "Then [Judas Priest manager] Bill Curbishley called me about touring with Priest. But halfway through that tour I got a call saying, 'Do you want to support AC/DC?' So we got off the Judas Priest tour a little prematurely and I don't think Bill was too happy about that. But that took us to the Fall of '88."

A subsequent headline tour would take Cinderella all over the world. "Tom used to say, 'Let's do six in a row,'" confirms Mazer. "He said, 'I don't even get a head of steam up until we've done four in a week.' Our motto was 'if there's electricity, we play.' Like I say; spectacular work ethic."

Toward the end of the 'Long Cold Winter' tour Cinderella played the 1989 Moscow Peace Festival and delivered a definitive set that was captured for posterity by MTV. It was a phenomenal performance, but with the benefit of hindsight that gig must be seen as the band at their commercial peak. ►

Photo: Mark Weiss

Tom Keifer gets right up the dusty end

CINDERELLA

CINDERELLA'S THIRD album, 1990's 'Heartbreak Station' sounded very different from the two previous releases. It also marked a distinct change of fortunes for the band.

"That dry as a bone sound we ended up with on 'Heartbreak...' was what I wanted on the first record," says Keifer. "But everyone had that big sound at the time. Andy produced a hit record and that was his job. But 'Heartbreak Station' was a conscious steer away from slick and processed and I'm happy to take the credit for that! It was a conscious decision to move to a more timeless sound. When we were mixing 'Heartbreak...' I was literally walking into the control room and pulling all the faders down that had effects on. My aim was to have as little between the listener and the music as possible."

Jeff LaBar and Tom Keifer bring some good old downhome American rock'n'roll to the fine people of Moscow, 12 August 1989

"On 'Heartbreak Station' Tom's writing was reaching a zenith, but everything wasn't plain sailing," says Mazer. "We had hired John Jansen to produce and Gary Lyons engineered. Everyone loved 'Shelter Me', which was the lead-off track on that album, but it wasn't typical of Cinderella. Maybe in hindsight it would have been better to lead with 'The More Things Change' to lock in the Cinderella audience."

'Heartbreak Station' was released in November of 1990, but it didn't take off the way the previous two albums had. "We did a package with David Lee Roth over the summer," remembers Mazer. "But that tour didn't do well."

CINDERELLA HEADED to Europe for a sold-out tour, but the invasion of Kuwait happened and Keifer, who was starting to have serious voice issues, returned home with the rest of the band.

"It was a dark period in my life, for sure," he recalls. "I had a partially paralyzed left vocal cord and there's no cure for it medically – no pill, no surgery. I was told if I was going to even have a prayer of singing again I was going to have to train myself to make the left vocal cord work properly and react symmetrically with the right vocal cord. Music is symmetrical and if the left isn't reacting the same as the right then it's a very ugly sound. It wasn't like, 'I have nodes', or 'There's something that can be lasered off, if I rest my voice for a week it'll be better.' It took a lot of working with speech therapists and vocal coaches. The condition is still there. I just learned how to strengthen everything and keep it strong and, knock on wood, most nights I sound as good if not better than I did before. I'm just glad I can still sing."

The stress the frontman's incapacity placed on everyone around Cinderella was huge. After all, Tom was their meal ticket. He was the songwriter, the front man and the voice of the band. The record company advance for their fourth record – which would eventually be titled 'Still Climbing' – was huge. "Everyone was looking at a big pay day," says Mazer. But nothing Tom did would make his voice return.

"Emotionally it was awful," he admits. "I spent the better part of the '90s talking to psychiatrists. Because you can't point to it and say 'We'll put a Band-Aid on that' a lot of people were insensitive and not very supportive. Some people very close to me just thought it was all in my head. So that was very hard to deal with."

AND AS if these severe vocal problems weren't bad enough, the kind of music that had put Cinderella on top of the pile in the '80s was suddenly totally out of fashion as grunge flooded the market. Bands that had been MTV staples were culled from major labels left, right and centre as sales suddenly plummeted.

"When Nirvana exploded in 1991 it wasn't a slow death for '80s bands," says Mazer. "It was an immediate hanging. Overnight. It was brutal."

> "I HAD A PARTIALLY PARALYZED LEFT VOCAL CORD AND THERE'S NO CURE FOR IT MEDICALLY – NO PILL, NO SURGERY. I WAS TOLD I WAS NEVER GOING TO SING AGAIN. IT WAS A DARK PERIOD IN MY LIFE."
> **TOM KEIFER**

"The scene was changing over to grunge and there was a huge dismissal across the industry of anything '80s at the time," remembers Keifer. "It didn't matter if you were one of the more credible bands. I loved Nirvana and I loved Soundgarden. If you closed your eyes it just sounded like rock'n'roll. It was more of a changing of the fashion guard, really. The lyrics were a little bit darker, but for the most part it was rock'n'roll."

In some ways Cinderella avoided the worst of the bloodbath as the band was forcibly on hold until Tom could train himself to sing properly again. It was 1994 before fourth album, 'Still Climbing', started to come together. Drummer Fred Coury left the band because Keifer felt he wasn't right for the direction he and his songs were going in. The band auditioned somewhere near 30 drummers before they eventually put Kevin Valentine on a year-long retainer. When recording of the album finally began, Andy Johns got the nod again. But the producer didn't rate Valentine, so he too was let go. "A whole year of money wasted," says Mazer, ruefully. Derek Shulman suggested the band should use well-respected drummer Kenny Aronoff. But Aronoff didn't meet Andy John's exacting standards either.

Photo: IconicPix/George Chin

"Finally we realised the problem wasn't the drummers," says Mazer. "The problem was the producer. So we fired Andy and got Duane Baron and Jon Purdell in."

'Still Climbing' was a tough album for Tom Keifer to record. "I did it a couple of words at a time," he says. "There were points in my register that were missing, so there were areas where I had literally no voice. It was just hell – very, very piecemeal. The record company didn't promote 'Still Climbing' at all. The reason our '80s decade got hit so hard was because it was the era of MTV, where the emphasis was put on the visual. There was a huge backlash to that."

"No-one knew what the first single from 'Still Climbing' should be," says Mazer. "The label even organised a focus group and we sat behind a two-way mirror as people listened to the music! But they still couldn't decide. The record sold about 200,000 copies. We tried to book a tour and ended up doing clubs. It was a bad time."

'STILL CLIMBING' only just scraped into the album charts and soon dropped out. Cinderella's glory days were well and truly over. Everyone knew what was coming, and Mercury/Polygram soon dropped the band after paying them a settlement. By 1997 the relationship between Tom and Larry had become more distant, though never hostile, and after an intense 13 years they went their separate ways as Tom moved to Nashville.

Will Cinderella get back together and tour? The idea certainly isn't on Tom's radar. "There have been issues that date back decades and that slowly caused the wheels to come off," he says. "I have a new band and I'm happy where I am musically. We've been touring for four years and we still play the Cinderella classics, together with songs from my solo album, 'The Way Life Goes'. Time marches on. It took years for the wheels to fall off Cinderella, but they're off and the car's up on blocks."

CINDERELLA'S MANAGER Larry Mazer looks back on their success with great affection, as well he might. And yet he is still bemused that the band didn't sell more.

"Why didn't we ever become a bona fide sold out arena band?" he ponders. "I don't understand it, because I'd put Tom up there with the best frontmen of them all, one of the greatest of all time."

YOU SHALL GO TO THE BALL

Create your own Cinderella Spotify playlist with these little beauties!

'Once Around The Ride' (from 'Night Songs', 1986)
A song that was often the band's set opener – and it's not hard to see why. It features a heavy duty, spring-heeled riff, a red-raw growl of a vocal, a big catchy chorus and some serious lead guitar duelling.

'Nobody's Fool' (from 'Night Songs')
This ballad is a perfectly weighted tour-de-force with an irresistible melody, and the drop down into a short, almost 'Kashmir'-like section for the solo is both clever and dramatic. The song is a fine example of the dynamic range of Tom Keifer's songwriting.

'Long Cold Winter' (from 'Long Cold Winter', 1988)
A fantastic riposte to those who would have Cinderella as nothing more than a fluffy hair band, this is Zep-style hard blues at its most invigorating.

'The Last Mile' (from 'Long Cold Winter')
A mid-paced rocker that has a touch of the Bon Jovis, but with added grit and texture. It features a wonderful lilting chorus and one of Keifer's trademark gear shifts for the solo. Cinderella make this stuff sound easy.

'Shake Me' (from 'Night Songs')
The first single from the debut album opens with the sort of metronomic AC/DC riff that always gets heads shaking. This may be pretty straightforward as songs go, but it still delivers a big punch.

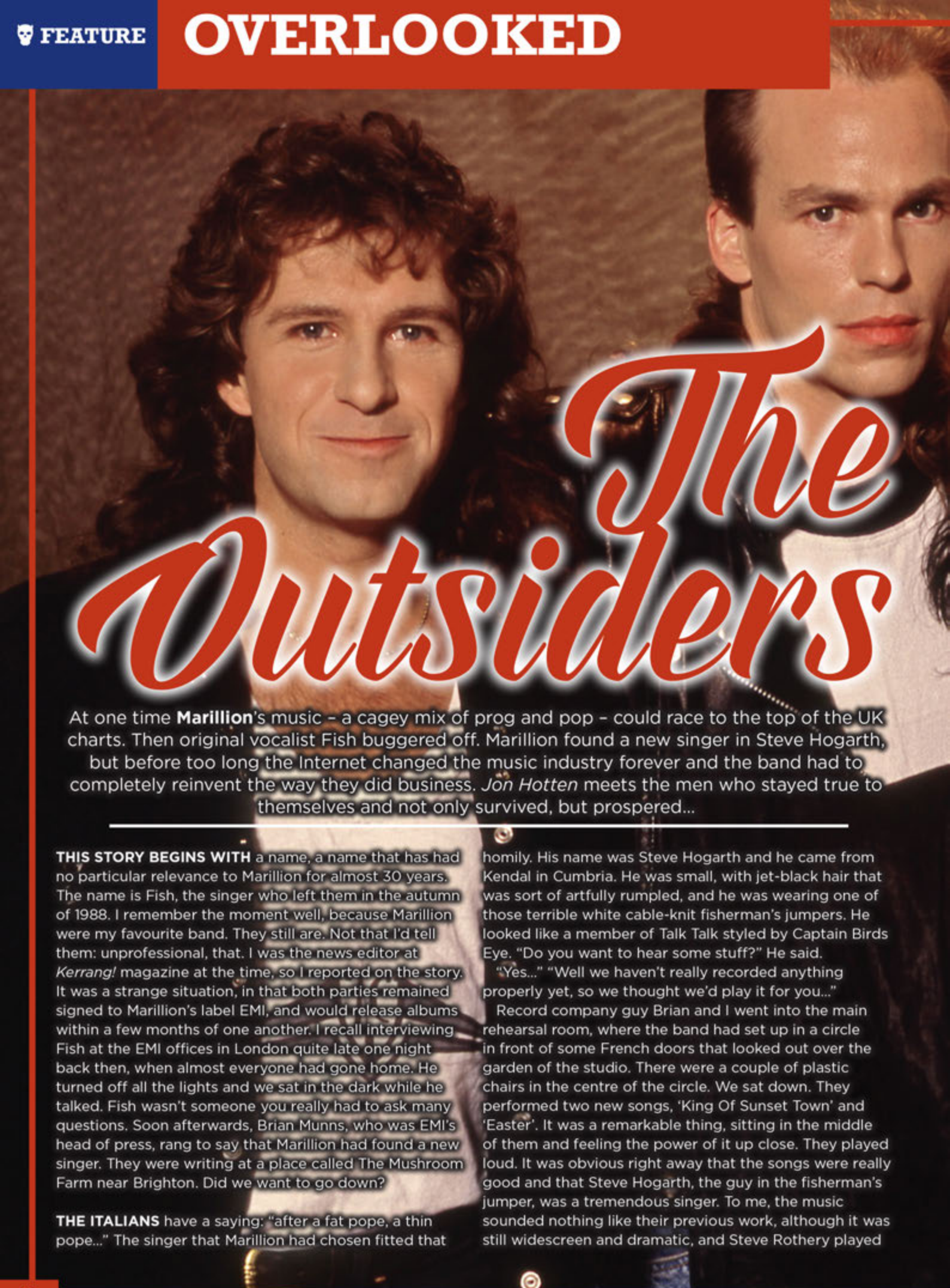
'Gypsy Road' (from 'Long Cold Winter')
How to out-Aerosmith Aerosmith. An elastic riff and a memorable twangy sound combine to make this an irresistibly catchy rocker. Once heard never forgotten.

'Don't Know What You Got (Till It's Gone)' (from 'Long Cold Winter')
A heartstring-tugging, lovelorn power ballad that was nothing if not made for '80s-approved grandstanding. The song provided Cinderella with their biggest hit, reaching number 12 on the US *Billboard* charts.

'The More Things Change' (from 'Heartbreak Station', 1990)
The opening number from the band's third album declared something of a new musical manifesto. Here Cinderella use slide guitar and parping horns to cook up some slam-dunk bluesy rock.

'Shelter Me' (from 'Heartbreak Station')
Again Keifer gets out the National Steel and brings in the Memphis Horns for this stomp-on-the-stoop Delta slide. The breakout single from 'Heartbreak Station', it shows the band trying an early '70s Stones vibe to see if it fits. It does.

'Bad Attitude Shuffle' (from 'Still Climbing', 1994)
Taken from the band's last studio album, the tune starts out all scratchy like an old 78 being played through a bullhorn. Then the band slams in and delivers another blast of classic hair-raising howl and crunch.



The Outsiders

At one time **Marillion**'s music – a cagey mix of prog and pop – could race to the top of the UK charts. Then original vocalist Fish buggered off. Marillion found a new singer in Steve Hogarth, but before too long the Internet changed the music industry forever and the band had to completely reinvent the way they did business. *Jon Hotten* meets the men who stayed true to themselves and not only survived, but prospered...

THIS STORY BEGINS WITH a name, a name that has had no particular relevance to Marillion for almost 30 years. The name is Fish, the singer who left them in the autumn of 1988. I remember the moment well, because Marillion were my favourite band. They still are. Not that I'd tell them: unprofessional, that. I was the news editor at *Kerrang!* magazine at the time, so I reported on the story. It was a strange situation, in that both parties remained signed to Marillion's label EMI, and would release albums within a few months of one another. I recall interviewing Fish at the EMI offices in London quite late one night back then, when almost everyone had gone home. He turned off all the lights and we sat in the dark while he talked. Fish wasn't someone you really had to ask many questions. Soon afterwards, Brian Munns, who was EMI's head of press, rang to say that Marillion had found a new singer. They were writing at a place called The Mushroom Farm near Brighton. Did we want to go down?

THE ITALIANS have a saying: "after a fat pope, a thin pope..." The singer that Marillion had chosen fitted that homily. His name was Steve Hogarth and he came from Kendal in Cumbria. He was small, with jet-black hair that was sort of artfully rumpled, and he was wearing one of those terrible white cable-knit fisherman's jumpers. He looked like a member of Talk Talk styled by Captain Birds Eye. "Do you want to hear some stuff?" He said.

"Yes..." "Well we haven't really recorded anything properly yet, so we thought we'd play it for you..."

Record company guy Brian and I went into the main rehearsal room, where the band had set up in a circle in front of some French doors that looked out over the garden of the studio. There were a couple of plastic chairs in the centre of the circle. We sat down. They performed two new songs, 'King Of Sunset Town' and 'Easter'. It was a remarkable thing, sitting in the middle of them and feeling the power of it up close. They played loud. It was obvious right away that the songs were really good and that Steve Hogarth, the guy in the fisherman's jumper, was a tremendous singer. To me, the music sounded nothing like their previous work, although it was still widescreen and dramatic, and Steve Rothery played

Marillion photographed in 1989. L-R: Pete Trewavas (bass), Mark Kelly (keyboards), Steve Hogarth (vocals), Ian Mosley (drums), Steve Rothery (guitar)

Photo: IconicPix/Ray Palmer Archive

a couple of majestic guitar solos. Brian Munns said to me once: "He's the new Dave Gilmour..." I think he was right.

Everyone relaxed after that. We did an interview and then had dinner. The first album with Hogarth, 'Seasons End', duly came out in the autumn of 1989, followed a few months later by Fish's 'Vigil In A Wilderness of Mirrors'. Brian suggested a somewhat unconventional trip where we would first see Fish play in Edinburgh, then head to Paris the following day to watch Marillion at Le Zenith. At the time I'd guess that most longstanding fans of the band were, like me, somewhat conflicted about both parties. But that trip offered a clear break with the past. Fish, home among his people, played his new songs, which were dark and bubbling with paranoia, fostered by the curious intimacy he was so good at creating. Marillion were different already. Their last record with Fish, 1987's 'Clutching At Straws', had been their best, but it too had that icy paranoia about it. This had vanished almost overnight, replaced by a new, outward-looking band. Steve Hogarth's presence was in a different key, not as overpowering as Fish's. After four or five songs, the crowd seemed to relax and go with it. For Marillion, the future had arrived.

IT'S LATE autumn 2017, a low-lit and dusky afternoon in England. Places like Hook End Studios, where the band recorded 'Seasons End' and its follow-up, 1991's 'Holidays In Eden', used to be a Marillion in-joke. They called them "big houses with comfy sofas" where, in the days of free-flowing record company money, the band could retreat for months on end to write and record. When things changed for them, and for everyone who lived through the last days of that hedonistic vinyl empire, they leased a modest industrial unit in the Buckinghamshire countryside, where their neighbours included a stonemason and a supplier of pipework. They christened it The Racket Club. Today, they sit there in a small room reached by some narrow stairs that's been fashioned into their manager's office. There are still comfy sofas, just not the mansion to surround them. Manager, Lucy Jordache, rearranges chairs, makes tea, and fusses over a small, hairy dog. It's characteristic of the ►

OVERLOOKED

If you're looking at anything other than Pete Trewavas's coat, then there's something wrong with you!

Marillion do-it-yourself philosophy and would be entirely unremarkable, a scene repeated in small businesses across the country, were it not for the fact that Marillion had just played at the Royal Albert Hall, selling out in a few hours. The evening after our interview, they will appear at the London Palladium.

The shows crowned a year in which 2016's 'F.E.A.R.' (or 'Fuck Everything And Run'), their 18th studio album and 14th with Hogarth, entered the UK album chart at number four, their highest placing since 'Clutching At Straws'. It's that rather neat symmetry and how it happened that we're here to talk about, and it begins with the Mushroom Farm.

"HA, HA, you remember The Mushroom Farm, do you?" says keyboardist Mark Kelly, head now sleekly shorn of hair, but who, back then, rocked the Marillo-mullet that we fans all aspired to. "Us playing live for you? Yes, I s'pose it was quite unusual..."

"I'd said, 'look, can we live together and work together for a bit before we say I'm in the band?'," Steve Hogarth recalls. "Because I'd had some experiences. Like a bass player trying to murder me... [This is a true story, and Hogarth has an axe scar on his shoulder to prove it] You need a degree of personal chemistry, because you're in each other's faces – in our case for years and years..."

It wasn't clear at first where that chemistry came from. Hogarth admitted that he didn't listen to much prog rock, or any Marillion, before he joined. Yet the band had fixated on his voice as soon as Ian Mosley heard his tape.

"I was driving to rehearsals," the drummer says. "And I had this bucket of cassettes in the car. I pulled his out, and I just thought, 'Oh yes, this is who we need'..."

Whatever mysterious force it was that bonded them creatively, it was instantaneous. When they met for the first time at bassist Pete Trewavas's house they wrote the verse and chorus of 'King Of Sunset Town' within two hours.

'Seasons End' went into the UK charts at number seven and the tour sold out. Steve Hogarth ditched the fisherman's jumper and started looking like a rock star, which caught the eye of EMI. Christopher Neil, who worked with a-Ha and Mike & The Mechanics, was hired to produce 'Holidays In Eden'. The record comes as close as anything they've made to being deliberately commercial, and as with many new relationships, after the honeymoon period truths began to emerge.

> STEVE HOGARTH WAS SMALL, WITH JET-BLACK HAIR THAT WAS ARTFULLY RUMPLED, AND HE WAS WEARING ONE OF THOSE TERRIBLE FISHERMAN'S JUMPERS. HE LOOKED LIKE A MEMBER OF TALK TALK STYLED BY CAPTAIN BIRDS EYE.

"I WAS used to working quickly," says Hogarth, "and we'd written 'Seasons End' quite quickly. But then we got into this, 'Well Marillion's more like a good bottle of red... it needs to sit on the shelf for 20 years'..."

"Arguably, in the end, we delivered what the record company wanted," says Kelly. "'No One Can', 'Cover My Eyes' and to a degree 'Dry Land' were hit singles."

Nonetheless the band's fan base and, more importantly perhaps, the band themselves, gravitated toward 'Splintering Heart' and 'This Town' – grander, more complex songs that delivered what they wanted.

"It was only when we got to 'Brave' that it was a true collaboration with Steve from the start," says Rothery.

After a fat pope, a thin pope... With 'Brave', Marillion made a big, deep, immersive concept record in the classical style, but it was a record that would hasten the end of their relationship with EMI. Recorded over 10 months at Marouatte, a chateau in France, EMI had wanted the album delivered quickly but attached a producer, Dave Meegan, whose deep-diving, highly considered way of working was only ever going to result in the opposite. To compound matters, the band hired Richard Stanley, the director of a horror film called *Dust Devil*, to make three promo videos that somehow morphed into a full-length feature film costing £120,000.

'Brave' was released in February 1994 at the height of Britpop, to which it was anathema. It was also, undoubtedly, a masterpiece. But as Steve Rothery says, "It damaged our relationship with EMI to the point where they would have dropped us if they could. As it was, we had to deliver one more album, which became one of the best of our career [1995's 'Afraid Of Sunlight'] and we still got dropped, even though we were selling three or four hundred thousand of each record."

"In those days it wasn't worth getting out of bed for that many," says Steve Hogarth, to much chuckling from his bandmates. "And this idea persisted that we'd delivered a dark, impenetrable record with no hits on it..."

'BRAVE' WAS to be Marillion's last Top 10 album for 23 years. There followed, over the next half-decade, a gradual deterioration of the relationship between Marillion and their longstanding manager John Arnison, and beyond that, between Marillion and the music industry. They signed to Castle Communications for 'This Strange Engine', released in 1997, and 'Radiation' (1998), and then released 'Marillion.com' on their own label in 1999, through Castle's distribution network. Without a promotional budget, sales dwindled. They were, as Kelly says, "making an album a year because it was the only way we were going to get paid. You got half the advance on signing and then half on delivery, and by the time you got back from touring, you needed another advance..."

"And it's not as if those albums were recouping," Rothery adds. "So we weren't getting any royalties."

John Arnison was offered a job in Genesis manager Tony Smith's Hit & Run group, and persuaded the band to let him take it, even though they'd have to pay a higher commission rate in line with Hit & Run's other bands.

"We were sold this big deal that if we let John be part of the Hit & Run organisation, they could get us a deal with Atlantic, which never happened," says Kelly. Around the time that 'Marillion.com' came out, Arnison told the band they should consider getting part-time jobs, working six months on music and the other six somewhere else, and the relationship was severed.

"We didn't like the message, so we got rid of the messenger," smiles Kelly. Marillion were without a manager or a label, but crucially, they were free.

WHAT HAPPENED to the music industry with the arrival of the Internet would bring down once-monolithic corporations and confound the best business minds of a generation. The album, once the commercial driver of that industry, would become devalued to the point where U2 would eventually give one away free with a phone. The story hadn't fully revealed itself at that point, but Marillion were starting to answer the apparently unanswerable question of how to do business in the newly atomised music industry.

"In hindsight, it looks like there's a narrative," says Kelly. "But the first thing we did were these little fan club gigs. We recorded one at the Borderline and we thought, well, we could just press a few thousand CDs and try to sell them. Then there was 'The Making of Brave' CD. We'd started a little cottage industry."

In 1997, the band's fans raised $60,000 for a US tour. "That was major," says Hogarth, "because it taught us that our fans were prepared to buy stuff we hadn't given them yet, to dig deep for it and trust us with their money. That was the first major wake-up. The second major wake-up was that they put it all together via this thing called the Internet – whatever that was. It dropped in our lap. We knew that whatever the fuck this was, we ►

Join The Club

Each member of Marillion picks one song from the band's catalogue that they would play to a new fan...

STEVE HOGARTH
'Gaza' – From 'Sounds That Can't Be Made' (2012)
"Musically, it runs the gamut from rock to film music to progressive to electronica, while lyrically it's a song in support of a people who are seemingly, and once again, forgotten, ever-more isolated with the departure of Obama and the emergence of Trump."

IAN MOSLEY
'Easter' from 'Seasons End' (1989)
"One of the first tracks that we wrote with Steve H – great lyric, great arrangement and fab guitar solo..."

MARK KELLY
'Beautiful' from 'Afraid Of Sunlight' (1995)
"According to Spotify, it's our most popular H-era song, and it shows off Marillion in a concise and accessible way."

PETE TREWAVAS
'Sounds That Can't Be Made' from 'Sounds That Can't Be Made' (2012)
"This is a finely-crafted song that has two parts, with a small bridge in between. The verse-chorus first half is easily accessible intelligent rock, while the second half shows our more orchestrated melodic side, rich in progressive overtones."

STEVE ROTHERY
'The Great Escape' from 'Brave' (1994)
"Because I think it encapsulates what's special and unique about the band and would make someone curious about checking out the 'Brave' album."

Photos: IconicPix/George Chin

OVERLOOKED

needed to get onto it."

Each of the band found a role outside of their musical contributions. Ian Mosley took on the accounts ("I did then what I do now, which is basically make sure we've got enough money for the next six months..."). Mark Kelly and his American keyboard tech Eric Nielsen established a database and a web page, and convinced the band to call an album 'Marillion.com' to help publicise it. Steve Rothery bought a couple of books about management, "and it was only by reading those that I realised how the industry I'd worked in actually operated, and how totally fucked our career had been by the short-sightedness of certain people in the management company. We booked our first tour without an agency. I rang up the venues, and I was like, 'Yeah, we can do this. We don't need a manager'..."

"And for the first time it was possible to have a recording studio's-worth of gear for less than a hundred grand," Kelly explains. "The quality wasn't so great, but it was OK. What The Racket Club meant was time, and freedom from studio bills of a thousand pounds a day."

Steve Hogarth gives it some rock star, The Forum, London, 5 March 1994

WHEN THEY offered their first ever album pre-order, for 2001's 'Anoraknophobia', 12,700 Marillion fans paid upfront for a record that didn't yet exist. As US writer Michael Lewis would write in his book *Next: The Future Just Happened*, about the effects of the Internet on the world's businesses: "Marillion embraced their status as outsiders." In a final twist, they licensed the finished album back to EMI, who were now scrabbling along behind them trying to work out what the hell was happening in this brave new world.

By the time Marillion made 'Marbles' in 2004, what they were doing had a name – crowd funding – and many more practitioners, especially in music, books and film. More than 18,000 people pre-ordered the special edition of 'Marbles', paying £30 for the privilege.

When the 'Marbles' album and tour became more successful than they'd ever anticipated, and their business had expanded to include live CDs, merchandise and their back catalogue, the band didn't need to ask for money for 2007's 'Somewhere Else' – "and people didn't like that," Rothery says.

It was Marillion's next crucial lesson. Their fans *wanted* to be involved. They felt invested in the band and in an album that their funds were helping make possible. They loved the special editions with extra artwork and their names printed in the back. The pre-orders weren't about money at all; they were about community. The pre-order had become the symbolic start of Marillion's recording process, something for everyone to get excited about. The subsequent studio albums, 'Happiness Is The Road' (2008), 'Sounds That Can't Be Made' (2012) and 'F.E.A.R.' (2016) have all featured pre-order campaigns and rewards, from 2-CD versions to 'making-of' DVDs and books. The pre-order has expanded the artistic range of the band. As a result Marillion is now a business entwined in the fortunes of its five component parts. Their relationship goes beyond simply being band-mates.

"WE'VE BECOME more tolerant of each other as the years have gone by," says Mark Kelly. "We have the odd blow-up, and like any relationship, you get exasperated..."

"And you get more and more eccentric as you get older," says Rothery. "We're five very individual personalities. The good thing is we understand and acknowledge that, and offer people some leeway in terms of insane behaviour."

"I do occasionally wonder, though, what would happen if Ian fucked off to the Seychelles with the money," says Hogarth, to some laughter.

"We have to trust one another," says Kelly. And, in an acknowledgement of the passing years, goes on to say: "We have talked about having an 'in the event of...' drawn up. But we've got no agreement between us. It's all done on a handshake. We realise it's probably not realistic to keep it like that."

MARILLION'S BUSINESS model is one half of their story. The other half is the band's music and what it's created. To what we might term 'the outside world', Marillion remain trapped in 1985. *The Guardian* newspaper called them "perennially unfashionable prog rockers," and once asked "Has there ever been a band with a bigger stigma attached?" Yet for those that know and love their music, those on the inside, magical things have happened.

On 5-7 April 2002, at Pontins in Brean Sands, 2000 people attended the first Marillion Weekend, a three-day event at which the band played a set each night. It was like the living version of a pre-order campaign, all of these like-minded people held together by a single thing. They held another in 2003, at Butlins in Minehead, and subsequently established the Weekends as a bi-

annual, multi-centre event. 2017's took place in Holland, Poland, the UK and Chile. A similar weekend in Canada inspired the song 'Montreal' on 'Sounds That Can't Be Made'. Fans make lifelong friends and find romantic partners at them.

The song 'Out Of This World' appeared on 1995's 'Afraid Of Sunlight', the first record Marillion made at The Racket Club. It was about the last moments of Donald Campbell, who died on Coniston Water in the Lake District in his boat 'Bluebird', while trying to break the world water-speed record in 1967. A diver called Bill Smith was a Marillion fan and became inspired by the song to try to find Campbell's boat. Between October 2000 and May 2001, the wreckage of Bluebird was raised, and, on 28 May 2001, 34 years after his accident, Donald Campbell's body was recovered. Steve Hogarth performed 'Out Of This World' at his funeral service. Neil Armstrong, the first man on the moon, was a Marillion fan – Hogarth had lunch with him at Gatwick airport, and Armstrong's granddaughter Kali sang with the band at the Montreal Marillion Weekend in 2011. Tim Peake tweeted some of their lyrics from the International Space Station.

Marillion photographed in 1991. More like a good bottle of red?

AS ALL of this happened, more and more people caught on to the group. 'You're Gone' the lead-off single from 'Marbles', reached number seven in the singles chart, their first Top 10 hit since 1987. 'Somewhere Else' became their first Top 30 album in a decade. 'F.E.A.R.' went to number four in the album chart, and, in October 2017, the single 'Living In F.E.A.R.' spent two weeks at number one in what's now called the 'physical' Top 40 singles chart. The Royal Albert Hall show, which will be released as a DVD this year, felt like a heady peak, even for them, a private validation of a quiet phenomenon.

"There's a feeling of being the English Grateful Dead, in that it's not just the music, there's this enormous charabanc of listeners who move with it everywhere it goes," says Steve Hogarth. "Firstly, we're just intensely lucky... And grateful. There are talented people all over the world in bars and clubs..."

> "WE SPLIT OUR ROYALTIES FROM THE FISH ERA WITH STEVE. SO WHATEVER COMES FROM WHATEVER SOURCE, WE SPLIT EQUALLY. WEIRDLY, I THINK THAT TRANSLATES INTO THE MUSIC."
> **DRUMMER IAN MOSLEY**

THERE'S A slight reluctance from the band to examine how and why it happens, but it comes in part from their working methods, which see each album painstakingly assembled with their producer Michael Hunter, from initial jams through to finished songs. The result is music that fulfils its brief absolutely: unabashedly emotional, heartfelt and cathartic. What it's definitely not is cynical or ironic or arch, which may cost Marillion the favour of the critics, but offers a purity few artists can match.

"I can't remember when it was," says Ian Mosley. "But we all sat down and said, 'Well, we're in the same boat'. When you come into a writing session, you don't want to be thinking, 'I'd better come up with something because I want a credit...' So we decided we'd split everything equally. You don't want to be forcing a bad idea because you want to get your credit...'

"When you're arguing about money, you're finished really," says Pete Trewavas. "You sometimes have to wait for those golden nuggets to come along when you're recording, and you can't do it if you're thinking about other stuff."

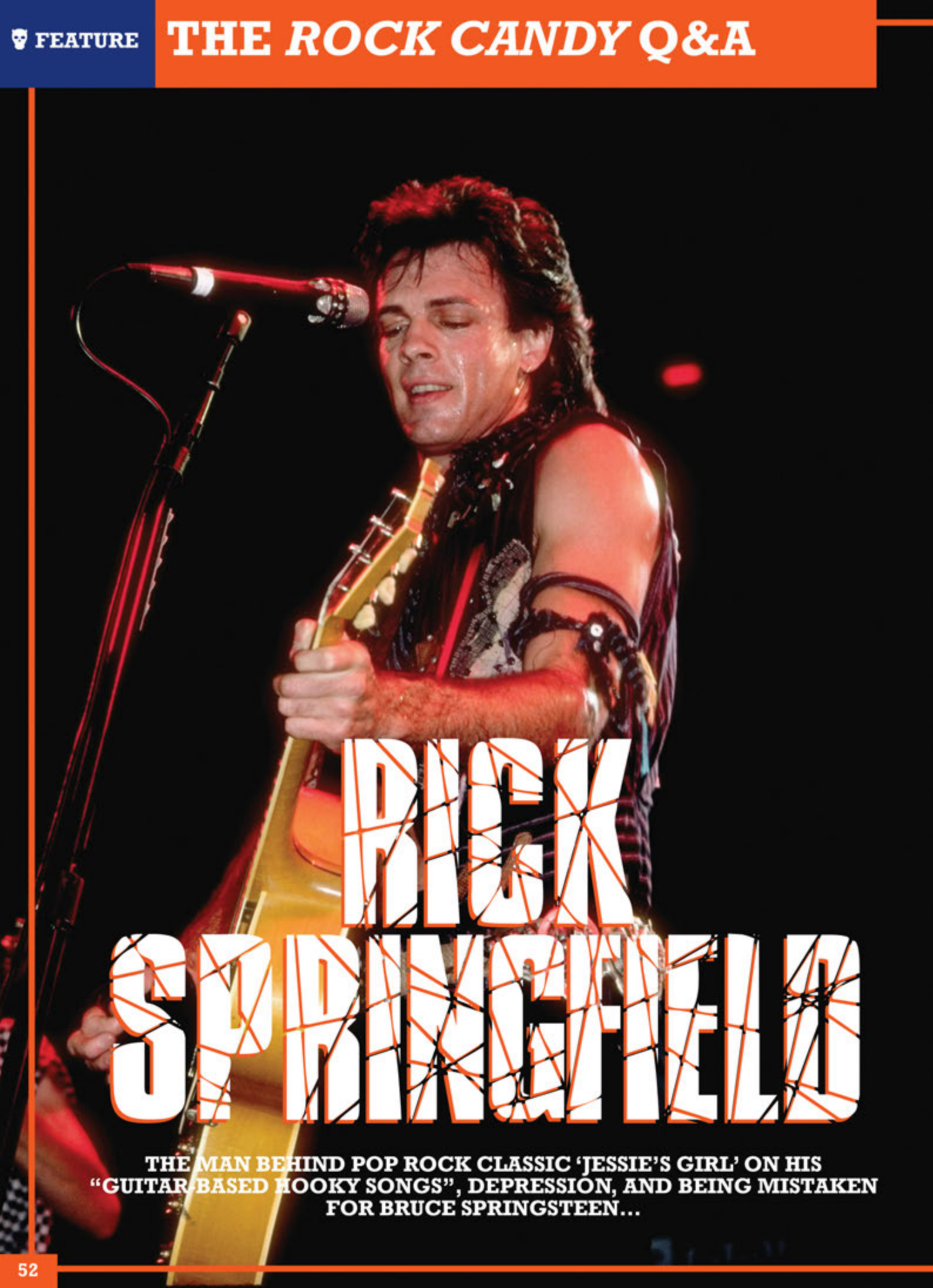
"And H's [Hogarth's] job is probably tougher than all of ours," says Mosley, "because he's got the lyrics, and he's the frontman. He's probably got more right to the publishing or whatever. But the way we sorted that out was that we split our royalties from the Fish era with Steve. So whatever comes from whatever source, we split equally. Weirdly, I think that translates into the music."

AS A smoky twilight takes hold, we're interrupted by the clatter of the band's gear being loaded into trucks for transportation to the Palladium.

"It's a miraculous turn-around, you know, to get to here," says Trewavas, gently.

"It really is," says Steve Hogarth. "But you know what? The phone never rings with someone saying, 'Didn't you guys do this? How did you do that?' I mean, we'd happily tell them, but no-one ever asks..."

Photos: IconicPix/George Chin; IconicPix/Ray Palmer Archive



RICK SPRINGFIELD

THE MAN BEHIND POP ROCK CLASSIC 'JESSIE'S GIRL' ON HIS "GUITAR-BASED HOOKY SONGS", DEPRESSION, AND BEING MISTAKEN FOR BRUCE SPRINGSTEEN...

You were born in Australia, but your dad was in the Australian army and was stationed in England for a while, wasn't he?
"That's right. My formative years were spent in England. We were living in Horsell, near Woking in Surrey and at first it was a very difficult transition to come from Australia as a nine year old and try to assimilate. But I got through all the initial problems and came to love it so much that I was actually pretty pissed off when I had to leave to go back to Australia in 1962. By that time I'd discovered music and girls..."

"I SAW SAMMY HAGAR RECENTLY AND HE INTRODUCED ME TO HIS KIDS SAYING, 'THIS IS THE GUY WHO SENT YOU THROUGH COLLEGE!'"

So it was in England that you first started playing guitar, then...
"Yes. It was a chance meeting with a kid at a school show that set me off. He had a Hofner guitar and seeing him made me want to learn. I then saw Hank Marvin from The Shadows and he was the first guy who really influenced me as a guitar player."

You went back to Oz and were successful there in the late '60s and early '70s as a member of a band called Zoot, who had a raft of teenage girl fans. Did you feel that to make it as a credible solo artist you had to head to the States after the band split?
"Actually, England was the place for Australian artists to go to at the time. The Bee Gees had proved that, and I knew that I could easily get back there myself because we were part of the Commonwealth. But bands who'd been to the States were coming back saying there was an even bigger scene over there than in England. So that's where I set my heart on going. I looked into contacting the Canadian Embassy to see if there was a way in from there. I even thought about going to Mexico and sneaking in across the border, but eventually I got a deal with Capitol Records, which made things a whole lot easier."

You enjoyed a reasonable amount of success in the 1970s, but had got into acting by the end of the decade. What was the reason behind the change in direction?
"It wasn't planned; it just worked out that way. All the time I was acting I kept writing songs. What was interesting was that punk happened and that geared music back toward guitars and shorter songs. I wanted to write an album like Elvis Costello's 'My Aim Is True'. Then I landed the part of Dr. Noah Drake in the soap opera *General Hospital*. I honestly didn't think it would do much, because I thought only old ladies with purple hair watched that kind of thing. I had no idea, because to me soap operas were like *Coronation Street*. It was a serendipitous thing when the whole thing blew up and became as popular as it did. The funny thing about the show's success was that because I now had this other career as a soap actor, people suddenly thought I couldn't be a real musician. I guess it was because I was the first one to have a big secondary career and have a major hit at the same time."

What was it about 1981's 'Working Class Dog' that made that album such a big deal – selling over three million copies in the US and helping win you a Grammy for the Best Rock Vocal Performance (Male) in 1982.
"Maybe it was just the right songs at the right time. Radio was getting back to guitar-based, hooky songs after disco. It was just one of those things. At the time I was making $500 a week doing the TV show, which was the most I'd ever earned. Keith Olsen, who produced the album, thought I shouldn't take the TV job, but I really didn't think 'Working Class Dog' would be a hit. At the time I thought it would miss, just like my previous records."

The smash hit on 'Working Class Dog' was obviously 'Jessie's Girl'. But what are your thoughts on the cover of Sammy Hagar's 'I've Done Everything For You' – the other big single on the album – compared to Sammy's original version?
"My main thought is that my version was the hit! [laughs] Sam's a great guy, who was very instrumental in helping me get my live show going. I saw him recently and he introduced me to his kids saying, 'This is the guy who sent you through college!'"

Is it true that you were constantly mistaken for Bruce Springsteen at the time?
"Oh yeah, it'd be like 'Bruce, I loved you on *General Hospital*!' On the flipside *he* said they got a lot of their early gigs because people thought he was me back then! So it worked both ways."

You followed up 'Working Class Dog' with further hit albums such as 'Success Hasn't Spoiled Me Yet' and 'Living in Oz' in the early '80s. What was the high point of that decade for you?
"That's a tough one, but probably playing at a Beach Boys show by the Queen Mary ocean liner in Long Beach the day after Independence Day on 5th July 1981. When I started playing 'Jessie's Girl' in front of 40,000 people that was really amazing!" [Check it out by typing 'RS – Queen Mary Concert' into the YouTube search bar – it's well worth a watch.]

And the downside?
There's always a rebound. I got very depressed in 1985, hid for four years and helped raise my first son. I talk about it a lot in my autobiography [2010's *Late, Late At Night: A Memoir*] I've always suffered from depression. I thought being famous would cure it, but it came back because I was still the same person. It was a brutal time for me. It was a long road back."

Do you still think of Australia as home, despite having lived in the States for so long?
"I've always had one foot in Australia, but I only spent 16 or 17 years of my life there. Until my mother died last year my family and I would go back once a year, but I've never actually toured Oz as a solo artist. America feels like home now, because it's connected with my family."

Rick Springfield interview by Dave Reynolds. Photo: Getty Images/Robin Platzer

VAN HALEN

WHEN EDDIE AND ALEX Van Halen began their musical careers in The Broken Combs in the early 1970s, nobody could have had any idea that by the end of the decade these two Dutch boys would have become globe-straddlingly famous as half of *the* quintessential American rock'n'roll band.

VAN HALEN were rooted in the stadium majesty of Led Zeppelin, Deep Purple and The Who. But they added some good old-fashioned Yankee razzmatazz to the party, not to mention an ear for a hummable melody and live energy to burn. The formula served them well. The first major incarnation of Van Halen, who were originally known as Mammoth, featured Eddie Van Halen on guitar, David Lee Roth on vocals, Alex Van Halen on drums and Michael Anthony on bass. Between 1974 and 1985 they rose from playing backyard parties in California to become one of the world's biggest acts. There were rumours of ego-fuelled fights along the way, but the friction between

EXCESS ALL AREAS

David and Eddie in particular helped create music that was undeniably brilliant; edgy yet accessible.

ROTH'S OUTSTANDING showmanship and Eddie's extraordinary guitar playing made this version of Van Halen the definitive line-up as far as *Rock Candy* is concerned. Various incarnations of the band followed that 1985 split – most notably with Sammy Hagar doing his thing out front – with varying degrees of success. But nothing has ever quite captured the magic that those four guys produced on Van Halen's first six albums.

OUR 14-page tribute to VH MK I includes a revealing interview with the band's manager at the time, Noel Monk, a fascinating profile of David Lee Roth by renowned *Rock Candy* writer Mick Wall and an exclusive piece with Steve Vai, where the legendary guitarist explains exactly why Eddie is such a musical genius. Why have we dedicated so much space to Van Halen? Because to our mind they *are* rock'n'roll!

Photo: Getty Images/Tin Costello/Redferns

VAN HALEN

THE MANAGER'S STORY

Van Halen, 1978 vintage. L-R: Alex Van Halen (drums), Michael Anthony (bass), David Lee Roth (vocals), Eddie Van Halen (guitar)

"YOU DON'T PUT THE LEAD SINGER IN A STRAITJACKET... IT'S NOT DONE!"

BETWEEN 1978 AND 1984 ***NOEL MONK*** *WAS AS CLOSE TO* ***VAN HALEN*** *AS ANYBODY. ACTING FIRST AS TOUR MANAGER, THEN AS THE BAND'S MANAGER, MONK WITNESSED THE MADNESS OF THE GROUP'S ASTONISHING RISE TO SUPERSTAR STATUS. SO WHAT WAS IT REALLY LIKE INSIDE THE VH BUBBLE?* JON HOTTEN *ASKS HIM...*

A PROTÉGÉ OF LEGENDARY U.S. promoter Bill Graham, Noel E. Monk helped to stage-manage the Woodstock Festival and went on to work with huge bands like the Grateful Dead and the Rolling Stones. He'd just finished a spell on the road with the Sex Pistols of all people when Warner Bros asked him to join with Van Halen as their tour manager in 1978. He became the band's manager a year later, a position he held until 1985. Now a resident of Colorado Springs, Noel has published two books, *12 Days On The Road: The Sex Pistols In America* and *Running With The Devil: A Backstage Pass To The Wild Times, Loud Rock, And The Down And Dirty Truth Behind The Making Of Van Halen*. His 2017 Van Halen book offers a unique insight into the early workings of the band.

YOUR BOOK* RUNNING WITH THE DEVIL *IS REALLY ONE OF THE FIRST INSIDER ACCOUNTS OF VAN HALEN. THERE'S STILL A SENSE OF MYSTERY ABOUT THOSE EARLY YEARS...

"That's true. There's very little known about that time and we wanted it that way. There wasn't a lot we wanted out there in the public domain. My book is absolutely what happened, as was my book about the Sex Pistols. I consider them history books. And you don't mess around with history."

DID YOU HAVE TO THINK LONG AND HARD BEFORE YOU DECIDED ABOUT THAT LEVEL OF DISCLOSURE?

"No, I planned to do the book, but I wanted to see where Van Halen went. Plus it took me 10 years to find someone who could write with me."

CAN YOU REMEMBER WHEN YOU FIRST SAW THE BAND?

"I basically didn't hear about them until I came off the Sex Pistols tour in early 1978. And Carl Scott, who was head of artist development at Warner Bros, said, 'I've got this new band...' To me it was just another job. But Carl said, 'No, no... They're brilliant.' The first time I met them was in a restaurant in Pasadena, and then a month later in Chicago when we started the tour. From there I spent over seven years with them."

HOW QUICKLY DID YOU SUSS OUT THE INTERNAL DYNAMICS OF THE BAND?

"Ah, that was pretty easy. When you're dealing with a band, it's not difficult to get a feel for what they are. Unfortunately, they went from being a nice bunch of guys, a brilliant, brilliant guitar player and a frontman who was incredible... to seven years later when I had a bunch of egotistical, alcoholic, coke freaks..."

WHAT WAS THE RELATIONSHIP BETWEEN EDDIE AND DAVID LIKE? WERE THEY ALWAYS BATTLING TO BE THE PUBLIC FACE OF THE BAND?

"It wasn't a battle. They had maybe a battle in the studio over musical directions. And whatever they did backstage... I don't care how messed up they were, they never did a bad show for me. Except of course for the US festival [in 1983]. You pay us a million and a half [then the highest fee ever paid for a single concert appearance], and we're gonna screw it up..."

DAVID HAD AN OVERWHELMING PERSONALITY...

"You don't mean an egomaniac?"

NO, MORE THAT WHEN HE WALKED INTO A ROOM, YOU KNEW HE WAS THERE...

"Ah, yes... I loved it. The only people I could let do phone interviews were David and Alex. Edward, by two in the afternoon, couldn't get out of bed. Michael didn't have much to say. But don't think that David didn't think up his great lines in advance. 'Do you see the lights coming atcha....?' 'Look at all the people here tonight...' People think it was on the spur of the moment, but it really took him a long time to get those licks together. He was inventing himself as he went along, and he was the brightest of the bunch. David's problem was that it was like flipping a coin, and you didn't know whether heads or tails would come up. If tails came up, you ran out of the room. If heads came up you had a nice time. There was no in-between. He was either hellacious or a really nice guy."

HOW DID YOU DEAL WITH HIM WHEN HE WAS HELLACIOUS?

"We put him in a straitjacket. That actually happened once when I was back in LA at the beginning of a tour. The tour manager called me and said, 'We have a problem... we had to put David in a straitjacket...' Oh yeah, what did he do? 'He was drunk and he threw everything out of his hotel room...' Well, he'd done that before. So I asked who put him in the straitjacket? The guy says, 'Two or three bodyguards.' I said, 'Man, just sit on him... You don't put the lead singer in a straitjacket...' It's not done. I flew right out there. I went to David's room. There was nothing in there except the bed. The rest of the room's contents were outside the hotel. He [David] was pretty demoralised. I'm claustrophobic, and I would have killed not to be put in a straitjacket. I felt really sorry for David, and he didn't deserve that. We lost the road manager at the end of the tour. At the end of the day, it's another story from the road..."

"EDDIE WAS BRILLIANT. I CAN'T TELL YOU HOW GOOD. AND THEY USED TO SAY, 'DAVID CAN'T SING.' WELL HE'S A ROCK'N'ROLL SINGER – HE DOESN'T NEED TO GO OUT THERE AND DELIVER AN ARIA!"
NOEL MONK

EVH: "His fans have shrines to him"

DAVID HAD A VERY WEALTHY BACKGROUND, WHEREAS ALEX AND EDDIE'S FATHER WAS A JOBBING MUSICIAN. WAS THAT A FACTOR IN HOW DIFFERENT THEY ALL WERE?

"Well Nathan Roth [David's father] was a great guy. He was a really successful ophthalmologist, and he made all his money. He didn't get it passed down or anything like that. And David didn't flaunt his money. I don't think that was a factor."

EDDIE WAS, WITHIN A VERY SHORT SPACE OF TIME, REVERED BY MANY PEOPLE AS A GUITAR PLAYER...

"He still is, of course. His fans have shrines to him, and to the band. Who can collect the most paraphernalia? Whole rooms dedicated to nothing but Van Halen. They have places where they talk about minutia. It's like a soap opera. At his best, Eddie was brilliant for Van Halen. I can't tell you how good. And they used to say, 'David can't sing.' Well he's a rock'n'roll singer – he doesn't need to go out there and deliver an aria! He was a perfect frontman and a perfect singer for that band. I ►

Photos: Getty Images/Fin Costello/Redferns; Kevin Estrada; Mark Weiss

VAN HALEN

THE MANAGERS STORY

liked David's voice back then because it was gravelly and very rock-ish."

DLR: "He was the brightest of the bunch"

WHAT ROLE DID MICHAEL ANTHONY PLAY IN THE GROUP'S DYNAMICS? AND HOW DID YOU FEEL ABOUT HIM BEING REPLACED BY EDDIE'S SON, WOLFGANG, IN THE LATEST ITERATION OF THE BAND?

"Michael never stood up for himself. People called him the doormat of the band; they walked on him. And it was kinda like *Lord Of the Flies* – they find the weakest one. Michael took it because he just wanted to be in the band, and he was making millions till they cut him out of the contract. So it's kinda sad to see a guy be a doormat and get walked on.

"But Michael had a brilliant voice, a beautiful back-up voice, and he blended with David. All these years later Eddie, who is not too bright, is all over Michael about not being the best bass player in the world. I don't know whether he wants his replacement to look good, or what. I really don't understand it."

WHAT IMPACT DID VAN HALEN'S ENORMOUS SUCCESS HAVE ON THEM AS PEOPLE?

"I tried to teach them the business, and I tried to get them as much money as possible. I changed their record deal, doubled their money. I made them millions, and for doing that, they gave me nothing [laughs]. God, I picked the wrong band if I wanted to make money.

"Al was vicious. One of the most horrible people I ever dealt with in the business. He was cruel. I did nothing but make them big deals. I renegotiated the Warner contract and they barely said thank you. They went from making 70 cents per record to a dollar and 35 cents. So they decided, 'Let's cut Noel out, and then we can make more money.' I didn't understand it at all. From day one, I did everything I could do to make them successful and rich, and I got slammed by a two-by-four."

> "DAVID'S PROBLEM WAS THAT IT WAS LIKE FLIPPING A COIN, AND YOU DIDN'T KNOW WHETHER HEADS OR TAILS WOULD COME UP. THERE WAS NO IN-BETWEEN. HE WAS EITHER HELLACIOUS OR A REALLY NICE GUY."

DID YOU FEEL LET DOWN BY THEM?

"It really broke my heart when it happened. You spend seven or eight years working hard, building up a band... The problem is, when they broke up they were just two or three years away from becoming the biggest band in the world, and they still couldn't keep it together. I was ready to go out on major tours, stadiums or whatever, and they picked this time of all times to break up. As far as that goes, they were being pretty stupid. The problem was, they had no sense of reality.

"I didn't expect it from them, because Edward and I were very close. He would sit on my lap... My wife said, 'What's that all about...?' When Ed had a problem, he'd sit and chop out a gram of coke, tell me this was the best Peruvian flake, and he'd have an open bottle of vodka and he'd sit on my lap. My wife was lying on the bed and he was sitting on my lap on the couch! That's the way he always was. I never believed he would screw me over. Al, I expected. Dave, I expected. Michael didn't have much of a say in anything. But Edward really shocked me."

WHEN VAN HALEN HOOKED UP WITH SAMMY HAGAR AS REPLACEMENT VOCALIST AND DAVE HAD IMMEDIATE SUCCESS AS A SOLO ARTIST...

"I don't mean to cut you off – I don't talk about what

Van Halen soundchecking at Cains Ballroom, Tulsa, Oklahoma, 1978. Noel Monk was with the band from the earliest days

I wasn't there to see. A lot of writers will be writing hearsay: 'So and so told me this...' Unless I lived it, I don't talk about it. I never met Sammy Hagar. I rode the bus with Van Halen. I was ten feet away from them. Now you get people who talk about stuff they weren't there for."

DO YOU HAVE AN OPINION ON THE BAND NOW?

"In 20 years, they really haven't done much. I felt bad for them. Eddie has a bad hip and half a tongue. Their demographic has gone from, when I was with them, 15 to 25 year olds and now it's more 50 to 75 year olds. Unbelievable. Their fans are all nostalgia freaks. These people want to relive their youth. But they're dedicating themselves to a band that peaked years ago. Let's face it, these guys are in their 60s now. David can't jump any more. Back when he was 28, 29, he could have been in the Olympics. They look at him like that because they want their youth back."

RUNNIN' WITH THE DEVIL
A BACKSTAGE PASS TO THE WILD TIMES, LOUD ROCK, AND THE DOWN AND DIRTY TRUTH BEHIND THE MAKING OF VAN HALEN
NOEL E. MONK
MANAGER OF VAN HALEN 1978-1985
WITH JOE LAYDEN

Photo: Kevin Estrada; Rich Galbraith

WHAT'S NEXT FOR YOU?

"I started out in '68 pouring Southern Comfort for Janis Joplin, working for my mentor, Bill Graham. I worked with Jimi Hendrix. I worked with the Doors. I worked very closely with the Grateful Dead. What I'm gonna do is write my memoirs. I'm gonna go from Janis Joplin through to the last band I managed, which was Prophet [who featured a young Ted Poley, later of Danger Danger]. It's gonna be my recollections of what I did. I'm going to make that into a movie. It's all gonna be reality. I desperately need a producer and a director – if any one of your audience wants to work with me as a producer, I would love it. All you budding producers and directors, please, come out of the woodwork..."

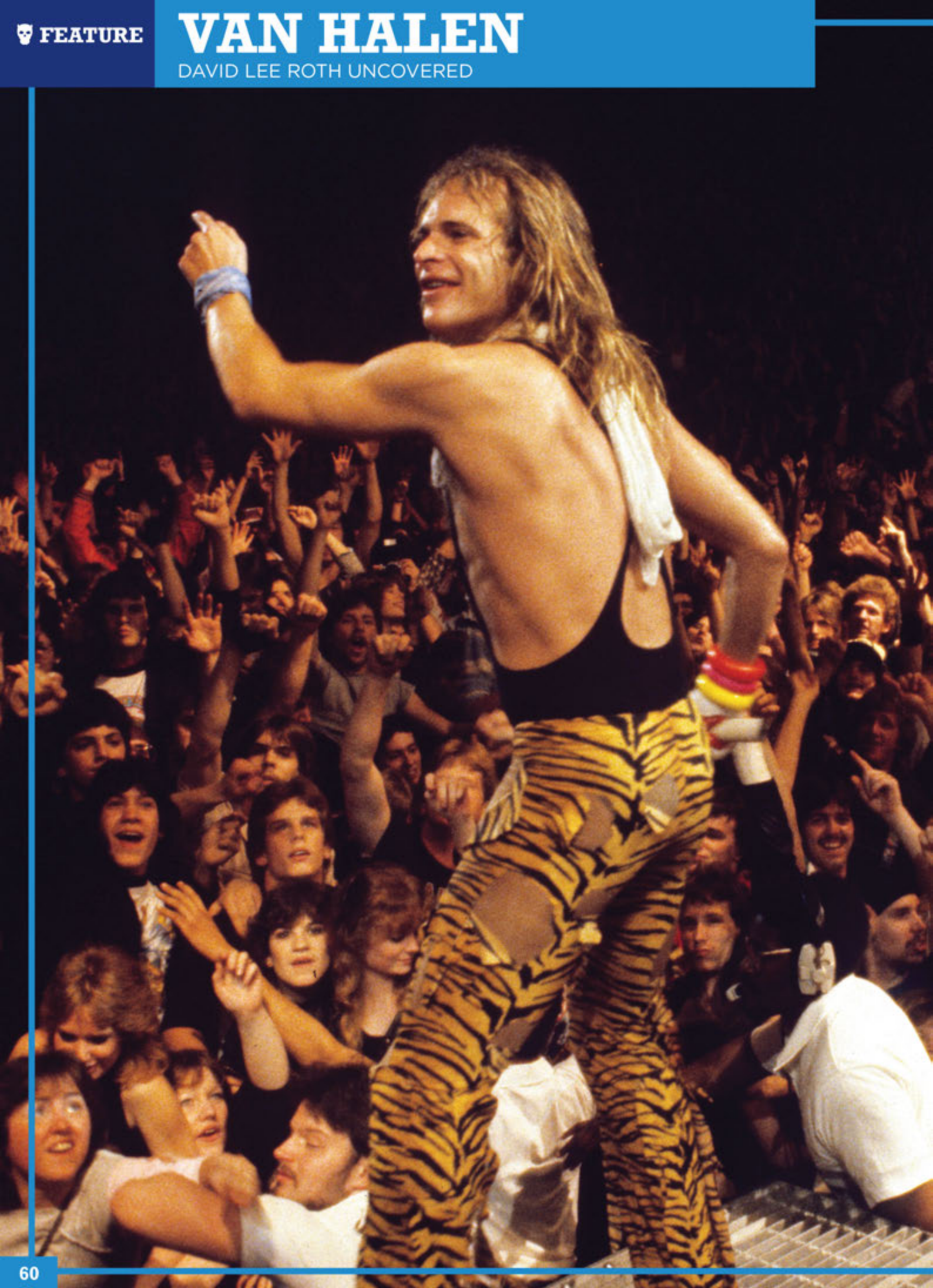
HAVE YOU HAD ANY CONTACT WITH ANY OF THE MEMBERS OF VAN HALEN SINCE YOU LEFT THE ORGANISATION?

"That isn't going to happen!"

Runnin' With The Devil – A Backstage Pass To The Wild Times, Loud Rock And The Down And Dirty Truth Behind The Making Of Van Halen **by Noel E. Monk is available now.**

VAN HALEN

DAVID LEE ROTH UNCOVERED



THE SHOWMAN

IT'S EASY TO BE DAZZLED BY EDDIE VAN HALEN'S PYROTECHNIC GENIUS AS A GUITARIST. BUT VAN HALEN THE BAND WOULDN'T HAVE BEEN ANYWHERE NEAR AS SUCCESSFUL WITHOUT THEIR CHARISMATIC FRONTMAN DAVID LEE ROTH. *ROCK CANDY*'S *MICK WALL* MET THE MAN WITH THE MOTORMOUTH MANY TIMES. THIS IS WHAT HE MADE OF DLR...

THEY CAME. THEY SAW. They conquered. And if you didn't like it, well, you were just too old granddad. This was 1978. The first of June. Hammersmith Odeon, London. The night I realised the world was suddenly living in a new, much shinier realm of rock and metal. The night lightning struck and a band called Van Halen gave us the 1980s – two years before it even happened.

"Man, I'll remember that tour for the rest of my life," Van Halen singer David Lee Roth would later tell me. "We were opening for Black Sabbath. We knew they were like the reigning kings of heavy metal and that made our job much simpler. All we had to do was blow them to hell and we'd be the new champions. So guess what, baby? That's what we did!"

Or as Ozzy Osbourne later told me, "They made us look like fucking dinosaurs. Not just cos they were a great band. It was obvious Eddie Van Halen was gonna be like the new Jimi Hendrix or something. But cos of their singer, David Lee Roth. I'd look at him flying around the stage every night and think, 'Fuck me! I've got to follow that! No chance!' The rest of Sabbath was the same. Van Halen were so fast and new, it felt like a downer when we came on – even to us!"

> "WE WERE OPENING FOR BLACK SABBATH. WE KNEW THEY WERE THE KINGS OF HEAVY METAL. ALL WE HAD TO DO WAS BLOW THEM TO HELL AND WE'D BE THE NEW CHAMPIONS. SO GUESS WHAT, BABY? THAT'S WHAT WE DID!"
> **DAVID LEE ROTH**

AS OZZY pointed out, Van Halen were heralded as The Big New Thing from the moment everyone got a load of their titanic debut, 'Van Halen', released in February '78. Now rightly regarded as one of the greatest debut albums in rock history, it contained the template, musically, for everything Van Halen would come to represent: rebel youth, no-limits excitement and almost interstellar musicianship.

What was less obvious – until you saw it for yourself in the raw – was how much of the personality of the group was tied up in the guy out front of this beautiful noise. The one who wasn't a maestro on an instrument and who didn't sing particularly well either. The one with the fast mouth, Adonis-like body and permanently astonished expression on his face. Laydeez and gen'lemen, the one and only David – Lee – Roth!

Cue arena-sized applause. Cue crotch-bulging, hairy-chested, leg-splitting, you-will-believe-a-man-can-fucking-fly game-changing glory. Cue the one they came to call Diamond Dave. And a lot of other names too...

JUST 23 years old when that first Van Halen album crash-landed into rock-consciousness, David Lee Roth appeared to be 'the full package', in music biz parlance, though in this case with added pun intended. A straight-out-of-the-box rock star-in-waiting, with his long California-blonde hair and jumbo-sized ego. Yet there was far more to this proto himbo than just bright teeth, toffee tan and high wire acrobatics. There was a brain. And that, more than the crowd-pleasing bravado and thought bubble lyrics, was what made David Lee Roth a star. Nothing had happened by accident. He'd had it all thought out for a long time before that magic first VH album came shooting like a bolt out of the blue.

Born in Bloomington, Indiana, in 1954, the son of a millionaire eye-surgeon who later moved his family to a massive palms-and-pool estate in Pasadena, California, Roth grew up an over-entitled, hyper-confident, super-intelligent young man. The fact that he was blessed with good looks, a talent for martial arts and a gift for speed-reading a book a day made him an extremely alluring prospect to the female population of Southern California – and an extremely alarming one for its male population. It didn't matter that Dave didn't have much of a singing voice and couldn't stomach mastering an instrument, the teenage Roth had already decided what he wanted to be when he *didn't* grow up: a rock star. Not just any old rock star, either. Rather, as he later put it to me, "The Heavyweight Champion Of The World rock star!"

By the time Diamond Dave was 16 he was already fronting his own hyper-drive band, the Red Ball Jets. So named, he later explained, after the red candy balls he would scoff until he was so loaded with sugar he would become even more hyperactive, leading to what he called "monkey hour."

"It was like the whole purpose of my existence was

Photo: Neil Weiss

VAN HALEN

DAVID LEE ROTH UNCOVERED

The classic VH line-up milks that good ol' audience adulation

to drive folks crazy," he told me. Long before he became a rock star, Dave would drive his convertible along Hollywood's Sunset Boulevard, pulling up alongside other machines with "different type babes" in. Leaning over, star-shaped shades hung halfway down his immaculate nose, shirt open to the balls, he'd ask them: "Hey baby, wanna take a ride?"

THE STORY of how he hooked-up in 1974 with a puppy-faced LA guitar-savant named Eddie Van Halen is now well known. Eddie was three months younger than Dave, but 100 years older in street dog years.

Born in Nijmegen, a Dutch city on the Waal River near the German border, Edward Lodewijk van Halen was the son of Jan, a talented clarinet and sax player who also tinkled on the piano. His mother, Eugenia, was an Indonesian-born Eurasian, hence those cute, dark looks that made him and older brother Alex so popular with the predominantly blonde kids they discovered when the Van Halen family relocated to Pasadena in 1967.

Eddie's middle name, Lodewijk – the Dutch version of Ludwig – was given in honour of Ludwig van Beethoven. At first Eddie wanted to become a drummer, while Alex originally fancied himself as a guitarist. But when they swapped one day Alex discovered he could play drums better and, most crucially, faster than his little brother. Eddie was left with just the guitar for company. It would become his best and sometimes only friend.

David Lee Roth saw this and used it to his advantage, as he did all his relationships. He didn't care that Eddie was laid-back to the point of laid-out. It made him easier to manipulate. As Roth told me, "Life is far too important to be taken seriously. Same with music and setting people free. All we ever wanted to do in Van Halen was show people a good time. I mean, a real good time! The only ones who ever had a hard time with it were the goddamn critics. They just couldn't figure us out at all."

BY THE time I first got to know David Lee Roth in person, his career in Van Halen had already reached its end game. Their final effort together, '1984', had been their best-selling album since their first, and their biggest international hit thanks to its huge, instant-classic single, 'Jump'. But six albums and nearly 50 million sales later, Eddie Van Halen no longer felt any need to put up with what he called "the circus" that Roth surrounded himself with. While the singer himself – his ego over-inflated by an impending solo career that would see him hit number three in the US singles' charts in early 1985 with his parody/cover of the Beach Boys hit, 'California Girls' – no longer saw why he couldn't just do things without Eddie.

Backstage at Donington in the summer of '84, where Van Halen were second on the bill to AC/DC, the antipathy between the two camps was there for all to see. Stretched out between the portable dressing rooms were Diamond Dave and his personal trainer, engaged in a complicated series of callisthenics that looked positively Olympian. Meanwhile, seated, drinking and smoking in the contrived darkness of his own camper van – scarves draped over lamps, blinds down on the windows – was Eddie and his drummer brother Alex. "Just laying back before the show," said Eddie.

I nodded towards Roth, huffing and puffing away. "Is that Dave's way of laying back before a show?"

"Uh... Dave has his own way of doing things," said Eddie, still smiling, but his eyes coming more into focus. "He's always got his own way of doing things..."

LATER I went to see Roth in his own camper van.

"Well, well, well! What have we here?! Man, I just love DONINGTON! Yeah, baby! Don-ing-ton! I mean, we have shows like this in the States, but we don't have the *roots*, you know what I'm saying? The history! The blood! I mean, this is where it all comes from, right? RIGHT? The Beatles, the Stones, The Who. I mean COME

ON!" I searched for something equally excited to say but all I could manage was a feeble, "Yeah." While he was cackling, I managed to squeeze in a request for an interview. But DLR was having too much of a good time.

"I can't right now, man! I'm just too busy! But we will talk. Later after the show, alright? Right now, I gotta catch me some rays. You know what I'm saying?" With that he sprang back onto his plastic sunbed and I was led away to the perimeter of the Van Halen VIP area.

When I did speak to Roth after the show, he was even more breathless, babbling about a female photographer.

"Man, I was getting into the set, and then I saw this cute ass wiggling and I just went for it! I ran to one side of the stage and planted a kiss on that sweet butt. And you know what she did? She span round like someone had just kicked her and hit me – whammo! – straight in the jaw!"

He roared with laughter at the memory. Lit a joint. "And that chick packed a wallop, man. It almost knocked me off my feet! I thought, 'Jesus, this day is doomed...'"

Mr Roth: "A straight-out-of-the-box rock star-in-waiting, with his long California-blonde hair and jumbo-sized ego"

THE FOLLOWING year it was splitsville for Dave and the Van Halen brothers. But I did get to know him better on a personal level, interviewing him several times. Each interview somewhat like the last, full of star-spangled gags, bizarre stories and crazy laughter. Next to Ozzy, David Lee Roth was the funniest guy I ever interviewed. Like Ozzy, though, you soon realised that the constant joking, the endless higher-and-higher fun all concealed a much more serious and sensitive soul underneath.

Like when he told me, "I don't read press cuttings." I looked at him sceptically. Really? "I weigh 'em!" he insisted. "As long as the scales keep tipping in the right direction, I'm happy. Don't matter what they say. As long as they keep saying it, we'll all be fine." More laughter.

His motto in those post-Van Halen days: "The day fun stops being fun, that's when I'm outta here." It was Van Halen the band, though, that went on to have even more success. Dave's solo career withered on the vine, taking most of the "fun" with it.

ONE TIME, after a show in Massachusetts, I sat with him in a room backstage, along with his new "Eddie Upgrade," whizz kid guitarist Steve Vai. We were entertained by naked dancing girls, several cases of beer, a bottle each of Jack Daniel's, plus bin liners full of weed and so much cocaine it was like a scene from *Scarface*. So far, so blah. This was the '80s. Everyone did stuff like that. What made this particular scenario different, though, was that around 2am, when the girls were putting their clothes back on, Dave decided it was time for our interview and I found myself alone in the room with him. When we emerged nearly 12 hours later, it wasn't just the next day. It was the next dimension.

Among the stories he told that night was the reason why the colours are so eye-stingingly vivid on the Van Halen 'Hot For Teacher' video. "I was wearing shades the whole time we were editing it and I couldn't see a goddamned thing!" he laughed. "I'd be going, 'Hey, man, this looks a little dull. Turn the goddamned colour up!' It wasn't until much later when I saw the thing on a TV screen that I thought, 'What is this? How come the colours are so fucking high?' And then I remembered..."

He grinned. "I'll tell you something else I bet you didn't know about that video," he said, tapping me on the knee with the bottle of JD. "You know that bit right at the end, when I'm being a game show host? Next time you see that video take a good look at my trouser leg, and you'll see a stain. That's a piss stain, man! We were working so hard I didn't have time to take a piss – literally!" He laughed again.

I asked him to look into the future and wondered whether there was ever going to be a David Lee Roth who could be a quiet, family man with a wife? For once he didn't laugh.

"I surprise people a lot in that I actually spend most of my time by myself. I lived with a girlfriend for a couple of years, but we broke up about a year and a half ago. Before that I lived by myself for 12 years. And I do again now. This is... how I'm happiest."

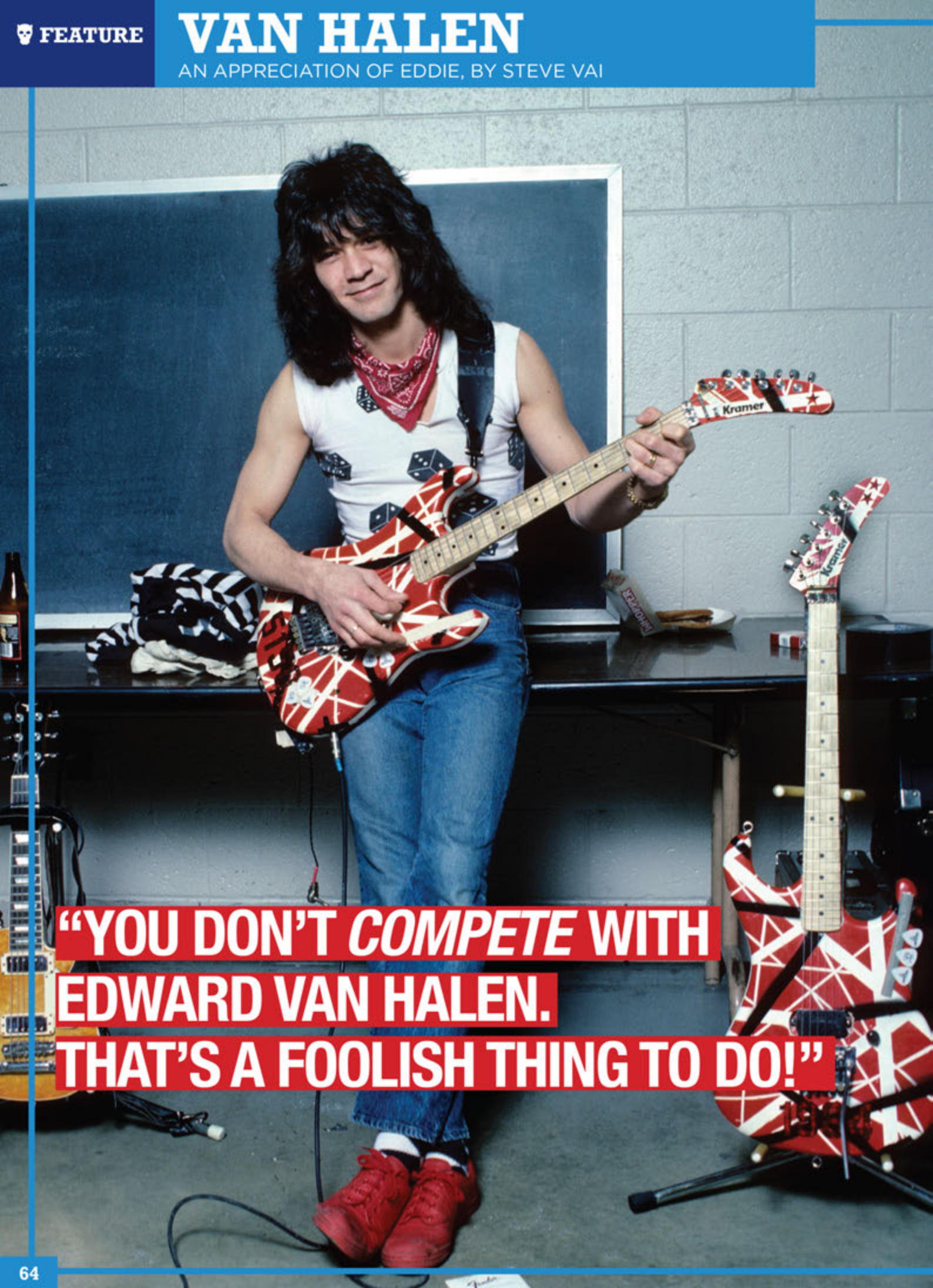
THE MORE time I got to spend with the Diamond, though, the less he appeared to shine. Acting as MC on the European leg of the 1988 Monsters of Rock festival, I found him pensive and monosyllabic. At least when he thought no-one was looking. A couple of times when he came to London, he'd get one of his 'people' to ask me to get weed for him. I'd deliver it to his hotel, but never be invited up to his room. Instead we would go out in his limo and hit a cheesy nightclub like Tramp. The DJ would invariably put on 'Jump' and I'd watch from the sidelines as Dave would be forced to dance to his own song as clusters of women who wouldn't know Eddie Van from Ice Cream Van all cosied up to him, smelling the money, sensing the jaded charisma. Every time I would leave soon afterwards, bored and vaguely depressed.

I wondered how he could not feel the same. But then I wasn't the one with the waiting limo, the bodyguard and the babe. Maybe that made it all better. Maybe.

Photos: Kevin Estrada; Rich Galbraith

VAN HALEN

AN APPRECIATION OF EDDIE, BY STEVE VAI



"YOU DON'T *COMPETE* WITH EDWARD VAN HALEN. THAT'S A FOOLISH THING TO DO!"

THREE-TIME GRAMMY WINNER Steve Vai is acknowledged as one of the world's greatest and most technically gifted guitarists. Born in New York State in 1960, Vai developed a love for the instrument early in life and even took lessons from another virtuoso, Joe Satriani, when he was just 12 years old. He started attending Berklee College of Music in Boston in 1978, before moving to California to work for Frank Zappa. Vai had sent the legendary musician a transcription of some Zappa music, and he was so impressed that he hired Vai as a transcriptionist and member of his band. After leaving Zappa's employ in 1983, Vai released his first solo album, 'Flex-Able', in January of 1984, and by June of that year had replaced Yngwie Malmsteen in Alcatrazz, recording the 'Disturbing The Peace' album that emerged in March of 1985.

By this time the rock world had picked up on Vai's highly technical, yet curiously accessible sound and with his reputation in the ascendancy he was asked to join Dave Lee Roth's first band following the singer's departure from Van Halen. Vai's first album with the group, 'Eat 'Em And Smile', was released in July of 1986 and enjoyed major US success. Of course Vai has since cemented his reputation as a rock guitar legend thanks to his wide-ranging solo work, a spell in Whitesnake, and his interest in guitar design and innovation.

Having played many songs written by Eddie Van Halen – or Edward, as Steve calls him – during the DLR days, who better than Steve Vai to shed some light on why the VH guitarist is such a legend?

Steve Vai, no guitar slouch himself, rates Eddie Van Halen as up there with Jimi Hendrix

THANKS FOR TALKING TO *ROCK CANDY*, STEVE. TELL ME, WHEN DID YOU FIRST HEAR EDDIE'S PLAYING?

"I think I was probably around 17 or 18 years old when the first Van Halen album came out. I was at Berklee and someone had thrown a party. 'You Really Got Me' came on the radio, with the 'Eruption' solo tagged on at the start. We were just all completely stunned. Now Berklee was primarily a jazz school at the time and everyone was trying to figure out what the best substitutions for chord changes were. People were focused on practicing scales, writing complex music and trying to find an amplifier that sounded halfway decent. Then bam! All of a sudden here's this guy playing on the radio and all of that is handed to you on a silver plate! It was obvious that what he was doing was in the rock idiom, but all the same, when Edward came along it was a total game changer..."

HOW DID HEARING EDWARD AFFECT WHAT YOU WERE DOING AS A GUITARIST?

"I was a teenager growing up in the '70s, so I was really into Jimmy Page, Ritchie Blackmore, Brian May... the great rock guitar players. But I was also very interested in complex, obtuse music and was constantly trying to evolve my technique into something controllable – and something that sounded good! But I paid very little attention to my tone, and my picking style wasn't of great quality. The tone I was producing in my picking... well, it just wasn't very good. I could play fast and I could play complex stuff. I was throwing a lot of different chords out and things like that. But when Edward came along what struck me straight away was that his tone was immaculate and powerful and beautiful and luscious. The way he played made me feel there was nothing out of place. It was all inspired and completely on fire.

"When something like that comes along it's impossible not to be inspired yourself, and to incorporate it into your own playing. So the first time I heard Edward was when I realised how important tone was and how important it was to play the *appropriate* thing at all times."

> "EDWARD WAS AN INNOVATOR AND SOMEBODY WHO WANTED TO PUSH BOUNDARIES. BUT WHAT HE DID WAS ACCESSIBLE. ANYBODY COULD LISTEN TO IT AND BE ENGAGED."
>
> **STEVE VAI**

SO IT WAS A GENUINELY REVELATORY MOMENT...

"It was. The curtain was opened and we were all able to look at the next level of guitar tone, and at the guitar itself as a powerful, singular voice in rock music. There weren't really any overdubs on that early Van Halen stuff. It was immaculate and confident from beginning to end. All of us at Berklee were always looking to improve our technique, our tone, our note choice and our effectiveness. Then suddenly someone wraps it all up in this beautiful package. We were all *very* excited when Edward came along."

DID YOU CARE ABOUT VAN HALEN THE GROUP, OR JUST EDDIE AND HIS PLAYING?

"I liked the energy of the music, so I was definitely ►

Steve Vai interview by Howard Johnson. Photos: Mark Weiss; Getty Images/Martin Philbey/Redferns

VAN HALEN

AN APPRECIATION OF EDDIE, BY STEVE VAI

interested in the band. Although Edward offered a lot, the group as a whole was a powerful unit, and David Lee Roth was a huge part of that. He created the image of what everybody considered a rock star to be. So there was a package there. But having said that... I have so many guitar heroes I love, and maybe even prefer over Edward in a sense. But the two guitar players who really created a paradigm shift in my opinion were Jimi Hendrix and Edward Van Halen. Everybody else has contributed wonderfully to the art form. But when you look at the scope of their individual contributions and how they became pivotal turning points for guitar playing, those two guys were the most effective."

Steve onstage with David Lee Roth: "I didn't feel any pressure replacing Edward. I only felt excitement."

WHAT WERE EDWARD'S MOST IMPRESSIVE TECHNICAL QUALITIES?

"His tone was incredible. There was a clarity and a power that were seamlessly in tune. But there was a lot more to it than that. Edward's ability to rip it up, while at the same time being totally in control, really impressed me. The guitar was just a plaything for him, so anything he did had a level of confidence in it that felt like freedom. But there was something else. Whenever you create something, it carries a blueprint of your personality. There's a side to Edward that's all of warm, touching, playful and powerful. That's the background human energy where everything playing-wise came from. You can hear it. There's a charm in the way Edward plays. Even in 'Jump'. That riff isn't even played on guitar, but it came from him and it's very joyous. If he were a miserable guy deep in his heart, then 'Jump' wouldn't sound like that. I knew Edward a little back in the day and I think that what you hear when you listen to him play guitar is something that makes you feel good. Of course, like most of us he was tormented in other areas of his life. He wasn't at peace with himself, and that was obvious with the evolution of his drug use and debauchery. But that was valuable to him too, because he beat it and he's clear of it now and he's doing great."

FAMOUS PEOPLE OFTEN HAVE TO FACE THOSE KINDS OF DEMONS. DO YOU UNDERSTAND WHY?

"Well, I know what it's like to be me, and to have the world around you change when people suddenly look at you as something different to what you know yourself to be. But I can't imagine what it must be like on the level of someone like Edward. Or Prince, or Michael Jackson, so many of these guys whose careers are so powerful that those careers affect *anything* they do in public. They have to develop some defence mechanism. I know what happens with me when I go out, so I can't imagine what it must be like for someone like Edward, or how it changes your perspective on the world when everyone's telling you that you're the absolute greatest in history."

DID YOU THINK IT WAS IMPORTANT FOR EDWARD TO STEP OUTSIDE OF THE HEAVY ROCK SCENE? SONGS LIKE 'BEAT IT' ALLOWED HIM TO MAKE HIS MARK OUTSIDE THE GUITAR-CENTRIC WORLD...

"Edward was certainly an innovator and somebody who wanted to push boundaries. But for me the important thing is that what he did was accessible. Anybody could listen to it and be engaged. When I go off into my deep end, there are not nearly as many people who connect. I'm just not as accessible. Edward was innovative, but there was nothing quirky about it. If I were to sit here and think, 'I want to be as famous as Edward, so I'd best try to play like him...' Well, I just can't. It's not natural to me. You can't fake authenticity. Many artists have tried it, wooed by trends, fashion and the success of others. Me included! Edward couldn't care less about those things, about what other people may have expected of him. He did what he did and that's what genius is. It's the natural expression of your uniquely creative instincts."

DID YOU THINK TWICE ABOUT ACCEPTING THE DAVID LEE ROTH GIG IN 1985 BECAUSE OF THE GUY HE'D WORKED WITH PREVIOUSLY?

"No, not at all. As a matter of fact when I think back on all the jobs I've ever had, I could count on one crippled hand the amount of gigs where I felt, 'Yes, I *really* want that.' Even when Frank Zappa asked me to join him I went, 'Mmm, boy. Of course I'm gonna take this gig, but I hope I can measure up.' Whitesnake was the same, even though it was a great opportunity. But I was sitting in my little apartment in Hollywood, California when I heard David Lee Roth was looking for a guitar player. I knew it was probably the most coveted position for a rock guitarist in the entire world. But something inside me just said, 'That's your gig. You're getting that gig and that's the end of it.' I really wanted it because I thought I was right for it. Then the next minute the phone rang and it was Dave. And I didn't feel any pressure. I only felt excitement. I was like 'OK, let me at it right now.'

"But when I joined the band I could only contribute in a way that was natural to me, because you don't *compete* with Edward Van Halen. That's a foolish thing

to do, because you can't. People would smell it and it wouldn't have worked. So when I went into the gig I had the deepest reverence for Edward and Dave and for the contribution of the whole Van Halen band. But I knew that I needed to do what I do on my terms, otherwise it just wouldn't have been authentic.

"Now of course when I play you can hear influences, maybe even some Edward influences in there. His fluid ease in the way that he expressed his natural guitar instincts really, really inspired me. But I didn't study his playing and try to rip him off. Hearing Edward made me made me go, 'OK Vai. You need to go deeper into who *you* are in this idiom. You don't need to go deeper into who Edward is.'"

HOW WAS IT PLAYING THE SONGS HE'D WRITTEN?

"Oh man, playing Van Halen songs is such a hoot for a guitar player, especially when you've got David Lee Roth singing them. 'Panama' is just great. 'Unchained' and 'Ain't Talkin' 'Bout Love' too. We'd play a whole lot of Van Halen tunes and they were always wonderful. The parts were constructed perfectly. There was one song, 'On Fire', that had a couple of chord changes where I thought, 'Mmm. I don't think I would have done that.' But for the most part they were perfectly rounded parts."

HAVE YOU EVER WORKED WITH EDWARD?

"No, but I'll tell you my funny Edward story. I went to see Allan Holdsworth at the Roxy in Hollywood at the height of Van Halen mania [on 29 April 1982]. Edward came out on stage and we were all stunned. It was a great jam. I was working for Frank Zappa at the time and nobody knew who I was, but somehow I got backstage and struck up a conversation with Edward. I told him I was working for Frank. He said, 'Really? I'm a big Zappa fan.' I said, 'If you ever want to meet him, let me know. Here's my phone number.' I thought I'd never hear from him. The next day Edward called my apartment, but I was out. My friend gave him Frank's number and it turned out that Edward happened to live half a mile from Frank's place. When I got home the phone rang and it was Frank, saying, 'Come on up to the house. Edward's here.' So I bolted round and it was so much fun, just the three of us. We listened to music and jammed. Me, Frank Zappa and Edward Van Halen jamming together. That was special.

"I didn't see Edward for a long time after that, but the day after I quit Dave's band [in 1989] I got a call from Edward. He wanted to meet me, so I went up to his house. He was very excited about music, played me some things he'd been working on, showed me the amp he'd used on every single Van Halen song... We hung out together almost every day for maybe a month. But I never recorded anything with him and I think it's unlikely I ever would, because he's relatively autonomous."

WHAT DO YOU THINK ARE EDDIE'S FINEST MUSICAL ACHIEVEMENTS?

"One of the things that's always deeply impressed me about Edward is the ability he's always had to play a piece of music from beginning to end and for it to be impeccable. You can find backyard recordings of Van Halen from the earliest days and even then Edward's tone is gargantuan and every single thing is in place. There's one thing I heard where he's playing a Queen song and it's just incredible. He's a teenager and it sounds beautiful.

"I don't see any one piece he's recorded as his magnum opus. 'Eruption' comes to mind, but that's just a powerful sentence in a chapter that tells a much bigger story. So I couldn't really pinpoint one thing and say, 'That's his greatest moment,' because they all add up to the package that is Edward Van Halen."

"IT WAS OBVIOUS THAT WHAT HE WAS DOING WAS IN THE ROCK IDIOM, BUT WHEN EDWARD CAME ALONG IT WAS A TOTAL GAME CHANGER..."

WHAT COULD AN ASPIRING GUITARIST LEARN FROM EDWARD VAN HALEN?

"That when Edward plays the guitar he's making *music*. Sure, there are a lot of tricks and innovative techniques that have plenty of 'wow factor'. But he's able to present all of those things in an extraordinarily accessible musical way. When many guitar players start exploring their technique it sounds like exercises, or scales, or finger memory things. They're missing the *connection* to what they're performing as a piece of music. Edward has this completeness as a guitar player. His attention to tone, his attention to melody, his attention to rhythm – he's one of the greatest rhythm guitar players, by the way – his choice of what he plays and how it's appropriate for the song. Yes, you can also look at the dazzling, innovative techniques, but that's secondary. Primarily he's able to play guitar parts in songs that have marked history because of his ability to play music, and not just throw out guitar tricks. A lot of times young people will listen to Edward and they'll hear the tricks. They can figure out how to do them, but that doesn't necessarily mean it will sound like music the way it does when Edward plays. I really do have great reverence for the man."

Photos: Getty Images/Ebet Roberts/Redferns; Rich Galbraith

INSIDE STORY

Deep Purple Mk IV photographed in Japan, December 1975. Top row L-R: David Coverdale (vocals), Ian Paice (drums). Bottom row L-R: Glenn Hughes (bass/vocals), Tommy Bolin (guitar), Jon Lord (keyboards)

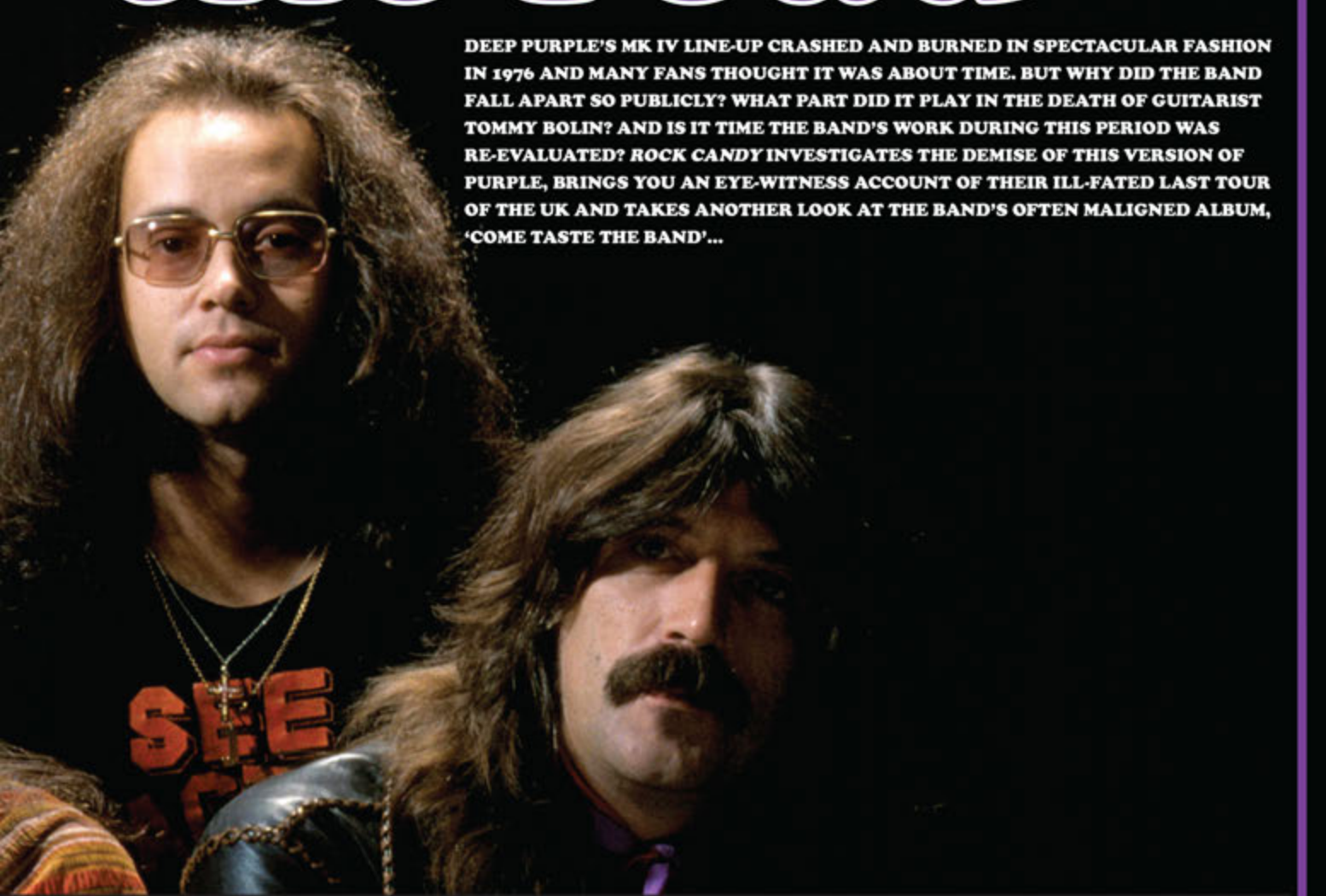
GUITARIST TOMMY BOLIN WAS just 25 years old when he died of an overdose of heroin and other substances, including alcohol, cocaine and barbiturates, on 4 December 1976. He'd been out of Deep Purple since a disastrous last show at the Liverpool Empire on 15 March that year had precipitated the end of the Mk IV version of the band. Born in Sioux City, Iowa, the American had joined the legendary English rock band in June of 1975. He'd replaced Ritchie Blackmore, a mainstay of the group who had got fed up with the band's move towards a smoother, more groovy rock sound. Despite being an acknowledged killer player – he'd first wowed Purple vocalist David Coverdale with his performances on Billy Cobham's 1973 jazz fusion album 'Spectrum' – nevertheless Bolin had his work cut out following in Blackmore's footsteps. The Man In Black had been responsible for some of rock's most powerful riffs and was a Purple fan favourite. Plus his abrasive playing style and equally antagonistic character meant he cast a very large shadow indeed over all things Purple.

Bolin was an altogether more sensitive man. His playing was less hard rock than his predecessor, and his character – outwardly manifested by an almost feminine look, including multi-coloured hair at one point – was far gentler. Was he simply not cut out for the high-pressure world of monolithic 1970s touring rock bands? Did the pressures of replacing a legend like Blackmore drive him to drug use?

It's all conjecture, of course. But what is certain is that Tommy Bolin's tenure in Deep Purple lasted less than a year, the band released just one, not particularly well-received album during this time, and the group's legend was severely tarnished by the car crash live performances that led original members, keyboardist Jon Lord and drummer Ian Paice, to pull the plug on the band out of sheer embarrassment.

The end of the road

DEEP PURPLE'S MK IV LINE-UP CRASHED AND BURNED IN SPECTACULAR FASHION IN 1976 AND MANY FANS THOUGHT IT WAS ABOUT TIME. BUT WHY DID THE BAND FALL APART SO PUBLICLY? WHAT PART DID IT PLAY IN THE DEATH OF GUITARIST TOMMY BOLIN? AND IS IT TIME THE BAND'S WORK DURING THIS PERIOD WAS RE-EVALUATED? *ROCK CANDY* INVESTIGATES THE DEMISE OF THIS VERSION OF PURPLE, BRINGS YOU AN EYE-WITNESS ACCOUNT OF THEIR ILL-FATED LAST TOUR OF THE UK AND TAKES ANOTHER LOOK AT THE BAND'S OFTEN MALIGNED ALBUM, 'COME TASTE THE BAND'...



THE ACCEPTED view for a long time was that Deep Purple Mk IV was nothing more than the elongated death throes of a band that had long since seen better days, working with a guitarist whose talents didn't suit the group, and making music that was neither appropriate for the band's style, nor boasted the same quality that previous recordings had offered.

By the time Bolin hooked up with Purple the band had already survived one seismic line-up change. Vocalist Ian Gillan and bassist Roger Glover – both integral components of the sound that had made Purple so successful – had left the group after the 'Who Do We Think We Are' album and a final concert in Osaka, Japan on 29 June 1973. Gillan's distinctive vocals – slightly histrionic and punctured with many a lung-bursting scream – would become the blueprint for many rock singers to come. Fans were unsure as to whether Purple would be able to replace such an important cog in the wheel. They were proved wrong. Bringing in unknown vocalist David Coverdale and former Trapeze bassist Glenn Hughes had proved to be a masterstroke. Coverdale had the power to match Gillan blow by blow, but he also showed a bluesy register in his voice that gave Purple more emotional depth. Hughes, meanwhile, had a much wider musical palette, not to mention an exceptional singing voice of his own. Songs like 'Might Just Take Your Life' and 'Mistreated' from 1974's 'Burn' – the first album the new line-up produced – opened up a world of new possibilities, without taking away from the group's essence. So it's not hard to imagine why the band would have felt they could pull off the same trick when Blackmore left; that they'd be able to evolve again with Tommy Bolin without alienating their fans.

WHEREAS 'BURN' and 'Stormbringer' – the other Purple album to feature Coverdale, Hughes and Blackmore ►

INSIDE STORY

– had easily convinced the sceptics in Purple's hard rock fan base, the first (and as it would turn out, only) album with Bolin, 'Come Taste The Band', had many people confused. On the one hand there were comments saying the album was "underpowered and way too relaxed for its own good. A harmless little sparkler where once there was a ton of TNT." On the other hand, reviewers like Kris Nicholson in *Rolling Stone* suggested Bolin's "more flexible approach to writing and arranging produces a more melodic and dynamic feel." The album didn't incite an all-out revolt amongst Purple's massive worldwide following, but it definitely sowed doubts as to where the established heavy rock juggernaut was heading.

Jon Lord and Glenn Hughes onstage before it all went pear-shaped

Not that sales of the album were any major cause for concern, as 'Come Taste The Band' reached 19 on the UK album charts and 43 in the US. This might not have been the stellar success that Purple had enjoyed earlier (previous album 'Stormbringer' made it to number 6 in the UK and 20 in the US), but it was far from a flop.

So where and how did things go so badly wrong that less than six months after the release of 'Come Taste The Band' Deep Purple had totally crashed and burned?

AT THE start of the world tour that had been booked to support 'Come Taste The Band' there were no particular signs that things would spiral so badly. According to Jon Lord, the first shows in Hawaii, Australia and New Zealand that took place in November of '75 were good, and band spirits were high. This might be surprising given some of the back-story that had leaked out about the recording of 'Come Taste The Band'. Glenn Hughes had by this point developed a major cocaine habit that led to the band's manager insisting the bassist go home to get well even before the album had been completed. It's interesting, though, that nobody saw this as anything more than a minor hiccup.

As Jon Lord said when talking about Tommy Bolin. "It was California, mid-'70s. I mean goodness me, what was he going to be doing... drinking milk?!" When interviewed in Australia about his feeling about sex and drugs ("drugs, groupies, hypodermic needles... what have you got to say about them?," vocalist David Coverdale had unequivocally answered. "Love it all." A flippant response this might have been, but it was an interesting insight into how casually the players in this tale may have viewed the issue of drug use.

IT WAS when the Purple tour headed to Jakarta in Indonesia at the start of December that the wheels suddenly, and catastrophically, started to come off. Purple had signed a deal to play one major show in Jakarta, but it soon became clear that the promoter had booked two gigs, but was only willing to pay the band the amount that was stated in the original contract. Unsurprisingly, this had caused ill feeling between the band and their touring entourage on the one hand, and the promoters and the police/show security on the other.

Various disagreements occurred at the band's hotel, and one of the band's security guys, Patsy Collins, ended up falling down a lift shaft. He died in hospital from his injuries the following day. Two other Purple crew members, tour manager Rob Cooksey and Glenn Hughes were all arrested on suspicion of murder, with the bassist only being let out of police custody to perform at the second concert.

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Against a backdrop of threats, intimidation and financial shakedowns, unsurprisingly Purple couldn't wait to get the hell out of Indonesia. Hughes says he's amazed they made it out of the country alive, while Lord was convinced even at the time that Collins had been murdered. "The guys who were arrested had nothing to do with it," he said. "I don't personally believe Patsy would step into a lift shaft. You don't open a door and step into the darkness."

The air of invincibility that surrounded massive '70s touring rock bands like Purple stemmed from a certain arrogance among musicians that they were somehow above the law. Drug dependencies would only increase that arrogance. But the Jakarta experience gave Purple an all-too-scary glimpse into a world where rock star fame counted for nothing.

THE PURPLE tour moved to Japan, a country well known for its low tolerance for illegal drug use. While Lord and Paice, the original Purple members, claimed not to know the true extent of Tommy Bolin's heroin use, there was no doubt that they were aware of it.

Glenn Hughes, meanwhile, has admitted that, "Tommy and I were on a tremendous drug run at that point. I didn't like the man I was becoming, but I couldn't stop

this fucking merry go round. I couldn't stop it."

Was Bolin unable to get hold of heroin in Japan? Is that why he took morphine there? Whatever the reasons, a morphine-induced deep sleep led to the guitarist mangling the left hand he'd inadvertently slept on for hours. *Circus* magazine in America reported at the time that Bolin had "pinched a nerve" in his hand, leaving him with just two days to mend before the first Japanese gig, in Nagoya on 8 December 1975. The performance wasn't impressive, but by the time the band reached Tokyo for a show at the infamous Budokan on 15 December, *Circus* journalist Peter Crescenti reported that Purple were firing on all cylinders.

> "TOMMY AND I WERE ON A TREMENDOUS DRUG RUN AT THAT POINT. I DIDN'T LIKE THE MAN I WAS BECOMING, BUT I COULDN'T STOP THIS MERRY GO ROUND. I COULDN'T STOP IT."
> **BASSIST GLENN HUGHES**

This simply isn't true. It's obvious watching video footage of five songs from the show that were eventually released as *Deep Purple Rises Over Japan* – 'Burn', 'Love Child', 'Smoke On The Water', You Keep On Moving' and 'Highway Star' – that Bolin is unable to play anything remotely approaching fluidly with his left hand, and Jon Lord is working manfully to fill in for him. The performance isn't a disaster by any means, but it's clearly a Purple that's well below par.

Guitarist Tommy Bolin (left) and bassist/vocalist Glenn Hughes. Drugs contributed to the downfall of Purple Mk IV

Nonetheless, Ian Paice ended 1975 on a positive note. "This tour had to prove whether it could work or not," he said of the new line-up. "This proved that it can work."

"It proves that the band will always be this kind of band," added Jon Lord. "But we're trying to extend the variety of the things the band is capable of doing."

1976 STARTED off with a run of 33 US dates before Purple headed to the UK for a tour that started in Leicester on 11 March. Despite the fact that Bolin's hand had healed by this point, Purple were aware that their first shows on native soil would demand nothing less than excellence in front of a demanding audience that had yet to be convinced the band could survive Ritchie Blackmore's departure.

Tommy Bolin's performances came under intense scrutiny. *Rock Candy* boss Derek Oliver, who witnessed the band's two performances at the Wembley Empire Pool in London on 12 and 13 March, was less than impressed, saying Bolin looked like he'd rather be anywhere else than onstage with Purple and had re-arranged the guitar parts to the point where many of the songs were unrecognisable. There was talk of stage fright. There was talk of Bolin being uninterested in Purple and merely using it as a vehicle to eventually drive a solo career. And inevitably there was talk of drugs.

By the time the fifth date of the tour rolled around, at Liverpool Empire Theatre on 15 March, things had reached breaking point. Jon Lord explained what happened on the 2011 documentary *Gettin' Tighter*:

"At one point during the show, Glenn said to the audience, 'I'm sorry we're not playing very well, but we're very tired and jet-lagged.' And I remember spluttering to myself, 'Speak for yourself.' I was working like a Trojan to try to make this work... Paicey was playing like a madman just to keep it all together... Coverdale was singing his socks off. So to hear this guy who was extremely high on various substances telling the audience, 'I'm sorry, we aren't playing well' kind of rankled me a bit. I came off stage and went straight to my dressing room, which I was sharing with Ian Paice, and I said, 'Ian... that's it, isn't it? That's absolutely the end of this band as far as I'm concerned. Why are we doing this to ourselves?' So he and I shook hands and said, 'It's over. Thank God.' About 10 minutes later, Coverdale came in, big blustery guy that he is, and he said, 'I'm leaving the band!' And we said, 'David, there's no band to leave.'"

THE BAND'S tour manager, Rob Cooksey, later explained that "it would be a lie to say there weren't some personality differences. Everyone wanted to pursue his own career, and David Coverdale and Glenn Hughes have been driving me mad wanting to make their own albums.

"The real reason for the split is simple..." he continued. "Their talents have outgrown Purple. Their music has matured from the heavy rock that made them famous."

This may have been true. But what was a much more fundamental cause of Deep Purple Mk IV's crash and burn was the heavy drug use of at least two of its members. Before the year was out Tommy Bolin was dead of an overdose, as drugs claimed not only the career of one of rock's biggest bands, but also the life of its talented guitarist.

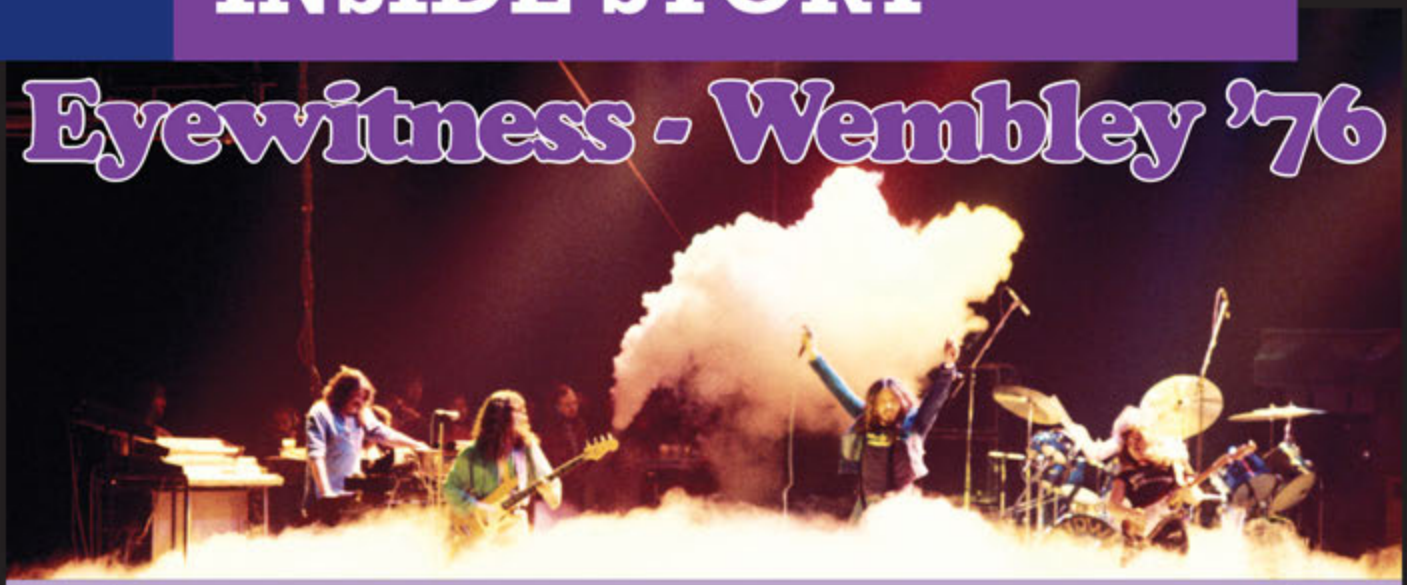
After being interviewed by journalist Jon Marlowe just before his last ever gig, opening for Jeff Beck in Miami on 3 December, Bolin replied to a "Take care of yourself" comment with the words, "I've been taking care of myself my whole life. Don't worry about me, I'm going to be around for a long time."

Sadly, how wrong Tommy Bolin was.

Photos: Getty Images/Fin Costello/Redferns

INSIDE STORY

Eyewitness - Wembley '76



Rock Candy boss *Derek Oliver* attended both of **Deep Purple**'s London shows just days before the band fell apart. Here is what he made of them...

IT WAS 1976, MID-March to be precise, and Deep Purple had booked two shows at the 10,000 capacity Wembley Empire Pool (later renamed Wembley Arena) as part of a short UK tour in support of 'Come Taste The Band'. I was still at school and my friend and I had been taken under the wing of the rugby coach. He knew we were more interested in music than rugby and mentioned that people from his club were working security at Wembley. He said he could arrange for us to join him and the other rugby players to lend a little extra muscle. While we had little interest in cracking heads, we were totally enthralled by the idea of seeing some great bands like Pink Floyd and Alice Cooper – and all for free. It was a marriage of convenience that was made in heaven.

So, on March 12 and 13 we made our way to the venue in time for the pre-show briefing. "Right lads, you know the drill. Anyone that gets out of hand, 'escort' them to one of the exits. And remember... No rough stuff until they're out of the venue." While we understood the implied importance of a bit of cinematic, *Clockwork Orange*-style ultra-violence, our main objective was to blend in with the crowd and enjoy the show. But that became somewhat difficult as we were handed yellow 'Security' T-shirts that meant we were soon the target for much ridicule. Not only that, but we were assigned the photographers' pit at the foot of the stage, standing immediately in front of two huge walls of speakers.

Purple had already made the pages of the *Guinness Book Of Records* as the loudest band in the world. But nothing could prepare us for the massive sonic onslaught when the band hit the stage; an excruciating and unrelenting barrage of noise, driven mainly by Jon Lord's extraordinary Hammond playing and Ian Paice's Gatling-gun drumming technique.

BEING IN the firing line did give us the chance to witness the band up close, but in many respects I wish it hadn't been that way. Purple were diabolical. My overriding memory is of bassist Glenn Hughes, wearing enormous loon pants, appearing to take over as frontman, rendering David Coverdale obsolete and reduced to wandering off stage for extended periods.

Meanwhile, new boy wunderkind guitarist Tommy Bolin, in a natty red jacket that matched the red streaks in his hair, appeared to be doing a good impression of somebody who wished they were somewhere else. *Anywhere* else. For some reason Bolin had decided to rearrange the band's guitar parts, created by his predecessor Ritchie Blackmore, to the point where many of Purple's classic songs were virtually unrecognisable. The crowd, myself included, had no ill will towards Bolin for replacing Blackmore. But why these pointless musical changes? The guy was a rising star in the guitar hero stakes, and his previous work had marked him out as an exciting addition to Purple. But this wasn't the way to cement a reputation.

THE BAND insisted on playing several extended solo spots, which under normal circumstances might have been appreciated. But by now Glenn Hughes was deep into his soul phase and seemed content to entertain himself first and foremost, with little respect for the hard rock audience. Jon Lord had always dazzled with his quasi-classical forays, but even that was losing traction amidst the interminable squeaky guitar soloing from Bolin. And Glenn (presumably) deciding to showcase 'Georgia On My Mind', an old standard made famous by Ray Charles, was another nail in the DP coffin.

In addition to the self-destruction we were witnessing on stage, one of the nights at Wembley was plagued by equipment failure. The mountainous PA kept cutting out, leaving the band stranded on the stage in a state of gloomy irritation, Jon Lord in particular barely keeping a lid on his frustration. Overall it was an excruciating spectacle and something had to give. And give it did, two days later at the Liverpool Empire, when the band were in such disarray that they decided to split up and bring a premature end to this once great British rock institution. It came as no surprise to any of us who'd followed the band into this awful cul-de-sac. After years of supporting Purple's numerous triumphs, this was a line-up and a direction that had gone way too far.

Photo: Getty Images/Andrew Putler

'COME TASTE THE BAND' – AGAIN

Howard Johnson re-appraises the Mk IV line-up's only studio album...

DEEP PURPLE'S 10TH STUDIO album, released on 10 October 1975, was always the vinyl that got stuck at the back of the pile. When I was a kid, earnest young men who considered themselves experienced in the ways of rock would pull on their bum fluff beards and mutter away about 'Come Taste The Band' being either the work of a band that had simply lost the fire, or an absolute betrayal of Purple's glorious roots and heritage, a recording not fit to lick the boots of 'Deep Purple In Rock' or 'Machine Head'. What they never said, however, was that it was a great album. But does listening to 'Come Taste The Band' more than 42 years after it was first recorded cause any seismic shifts in opinion? I decided to find out...

THERE'S NO doubt that 'CTTB' sees Purple evolving at some speed. This isn't a facsimile of the previous album, 1974's 'Stormbringer', and it's tempting to say this is entirely down to the arrival of Tommy Bolin to replace Ritchie Blackmore in 1975. It's doubtless true that Bolin's more eclectic playing style had some influence on the 'new' Purple sound. The choppy riffs on 'Gettin' Tighter' for example, have a lot more hip-shaking groove than anything Blackmore could produce. But let's not forget that both bassist/vocalist Glenn Hughes and vocalist David Coverdale had already been angling for a move away from the unapologetically white boy rock that had made Purple's name before Bolin joined.

THERE WAS a misnomer at the time that 'Come Taste The Band' was funky. Anyone who's ever heard James Brown will know that it isn't. But it is by far the most consistently groove-oriented record Purple ever made. 'Dealer', for example, rides on a rhythm that looks to benefit the song ahead of the technical dexterity of the players performing it. If you're looking for keyboardist Jon Lord wigging out here like he does on, say, 'Highway Star', then you'll be sorely disappointed. Overall it would be fair to say that 'Come Taste The Band' *swings* more effectively than anything the band had previously recorded, and certainly a lot more so than when vocalist Ian Gillan was fronting the band with his resolutely rock way of phrasing.

THERE WAS A MISNOMER AT THE TIME THAT 'COME TASTE THE BAND' WAS FUNKY. IT ISN'T. BUT IT IS BY THE FAR THE MOST CONSISTENTLY GROOVE-ORIENTED RECORD PURPLE EVER MADE.

MAKE NO mistake, though, this is still a rock album from start to finish. You couldn't hear Bolin soloing like mad all the way to the fade out of the aforementioned 'Dealer' and not reach that conclusion. That's just not the whole story, because it's also true that Bolin is more ready to lay back and groove on 'I Need Love' than Blackmore ever would have been.

IF THERE'S anything we should learn from the passing of time, it's that it's a fatuous exercise to compare and contrast 'Come Taste The Band' with Purple's earlier work. This is a different band with a different swagger. But there's a ton of stuff here among the album's nine tracks that makes for great listening – and I'd argue that there are three bona fide classics. 'You Keep On Moving' is an astonishingly adept slower number that highlights the fabulous vocal chemistry between Coverdale and Hughes, and also features some true moments of genius from keyboardist Jon Lord. 'This Time Around/Owed To G' is a weird little thing, with Lord swapping that classic organ for a more contemporary synth sound and Hughes absolutely singing his ass off in the first part before Bolin goes to town with a gorgeous guitar workout during the second. And finally 'Gettin' Tighter' finds all the requisite parts (particular some lovely restrained-yet-dynamic drumming from Ian Paice) and fits them together in a perfectly weighted song of immaculate light and shade. That tune in particular makes me wonder what exciting places Purple might have gone to next had the band not imploded under the weight of individual excesses...

'Come Taste The Band' is a far better album than anyone gave Deep Purple credit for at the time. Do yourself a favour and play it right now. It's 37 minutes of pure rock joy...

RAPID FIRE RECALL

MICHAEL SCHENKER

THE LEGENDARY GERMAN GUITAR PLAYER DOESN'T HOLD BACK AS HE ANSWERS OUR QUICK-FIRE QUESTIONS... INTERVIEW BY *MALCOLM DOME*

SCORPIONS

"I was 16 when we recorded the first Scorpions album, 'Lonesome Crow'. [Vocalist] Klaus Meine and I had only just joined the band. Before we arrived they were playing dance music. The album includes the first song I ever wrote, 'In Search Of The Peace Of Mind'. I was surprised when it was credited to the whole band, but that's true of a lot of tracks on the album. I wrote most of them, but everyone got a credit. I'm very proud of the solo I did on 'In Search...'. It's still one of my favourites. I listen to it now and know it's perfect. I could never have done anything better."

THE ROLLING STONES

"When Mick Taylor left the Stones [in December 1974] they did contact me to ask if I would audition, but I got scared and never went. They gave the job to Ronnie Wood, of course, and I found out later that he was actually a Michael Schenker fan. In 1983 he turned up at a gig I was doing with his whole family and introduced them to me. That's when he said how much he loved my music. For some reason, people think I made it all up about the Stones. But it most definitely happened. But then there are those who believe I lied about Ozzy wanting me in his band when Randy Rhoads died. Why do people find that so strange? Randy Rhoads was another fan of mine and he said so a lot during interviews. There are also people who dispute that I was asked by Ian Hunter and Phil Lynott to work with them in 1985. But they both asked me at the same time. And David Coverdale once asked me, Chris Glen and Ted McKenna [MSG's rhythm section at the time] to join Whitesnake. Why would I make such things up?"

THE FLYING V

"When I was at school we were asked to make something in art class. I decided to make a guitar and I did it in the shape of a triangle. So the Flying V thing might always have been in the back of my mind somewhere. But the reason I first picked up a real Flying V was by accident. I broke a string on the guitar I was playing and reached for the nearest replacement. And that just happened to be a Flying V. But I soon realised how comfortable it was to play. I could sit and strum it easily and when I was standing I could lock it into my thigh. The shape made it very easy to handle. It also gave me a heavy vibrato sound, which I really liked. I know there are a lot of iconic photos of me seemingly posing with a Flying V, but I was never consciously doing that. It was just the best position in which to hold it."

"I KNOW WE'RE GETTING CLOSE TO THE 40TH ANNIVERSARY OF 'STRANGERS IN THE NIGHT'. WOULD I GO BACK TO UFO FOR ANY SHOWS TO MARK THIS EVENT? I WOULDN'T RULE IT OUT."

UFO

"I always told the Scorpions it was my dream to play in a big English band and that if the chance ever came along then I'd take it. So when UFO asked me to join in 1973 they already knew what I'd do. When I joined UFO I barely spoke any English, but that was an advantage, because it meant we could just get on with the music without any distractions. We got straight down to work. I believe I established UFO's reputation. Whenever something went wrong onstage and I stopped playing there was nothing for people to listen to. When Pete Way's bass broke down, did anyone even notice? What eventually got to me was the pressure of fame. That's why I left in 1978."

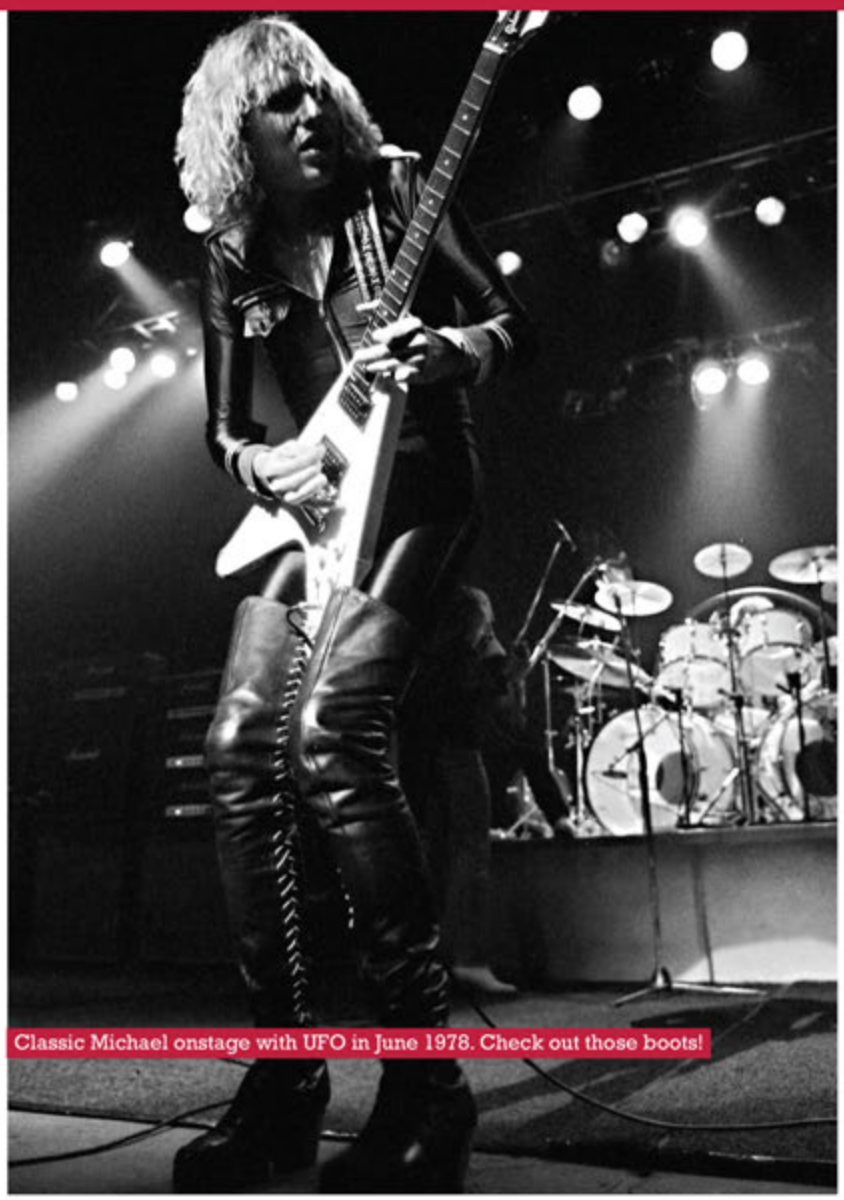
PHIL MOGG & PETE WAY

"Every time I see Phil he's funny. There was a period when we were both living in Brighton when I'd bump into him all the time. Phil must have thought I was stalking him! I saw him riding a bike totally sober. Then the next day he was staggering around drunk. Then I saw him queuing for a lottery ticket and finally walking his dog across a zebra crossing. All in the space of a few days. We still get on OK. Pete occasionally phones me.

Photo: Getty Images/Fin Costello/Redferns

RAPID FIRE RECALL

The last time was to tell me that his autobiography, *A Fast Ride Out Of Here*, was selling well. At that point I was trying to get hold of Dee Snider. Pete said he knew him and would sort it out for me. Of course, he didn't! But that's Pete for you!"



Classic Michael onstage with UFO in June 1978. Check out those boots!

ALCOHOL

"I used to suffer badly from stage fright. To try to get over this I would have a drink before I went onstage. That would have been OK, but then when I got offstage I would carry on drinking and suddenly I had a drinking habit that I couldn't shake off. I would drink late into the night and this became a cycle that took over my life. I see others doing the same thing now and I've told them that, because of my experience, they should avoid drinking afterwards. But generally they don't take my advice. How did I break out of this trap? I suddenly shed my stage fright. I don't know why, but one day the problem had just fallen away. Now I actually look forward to going out in front of an audience and even love talking to them. I was very shy earlier on in my career, which probably fuelled the stage fright. But once the excuse for being drunk had gone, I had no reason to be so reliant on alcohol and could give it up."

'THE WORLD'S GREATEST GUITARIST'

"I never wanted to be famous. The irony of it all is that my brother Rudolf was obsessed with fame, yet I became famous a decade before he did. I never wanted to be referred to as 'the greatest guitarist in the world'. To me, all that mattered was exploring the art of the lead guitar as self-expression. The fame was a by-product and it was irrelevant. I didn't even realise until much later that what I played in the '70s was so influential. I haven't really listened to music since I was 17. That way I avoid any possibility of recycling someone else's work. If you come to my home you won't hear the radio and you won't hear any albums being played. That keeps my sound fresh and means that when people hear what I do, I know it doesn't sound like anyone else. If you consume what someone else is doing, then it will come through in your own work."

BEING 'TEMPERAMENTAL'

"I was fragile and unstable in the '70s, which is a very bad combination. Now I'm fragile and stable, which is a lot better. I've always embraced all the crises that have dogged my life. Everyone faces difficulties when they're growing up. But whereas a lot of people avoid them, I never did. I believed they made me stronger as a person. That might have led to some people misunderstanding my personality, and they claimed I was mad. But it was simply my way of dealing with life."

'LOVEDRIVE'

"The truth is that Rudolf called me up begging me to help the Scorpions out on that album. So I agreed to do a little bit. But that gradually led to more and more and I ended up doing two tours with the band. But it's not what I wanted to do, so I forced myself to leave. That really pissed them off, because America was going crazy for me being in the Scorpions and suddenly I wasn't there. I was very disappointed when the album came out [in January 1979] and I got no writing credits at all for 'Coast To Coast' and 'Holiday'. I wrote important sections for both, yet have never been acknowledged!"

AEROSMITH

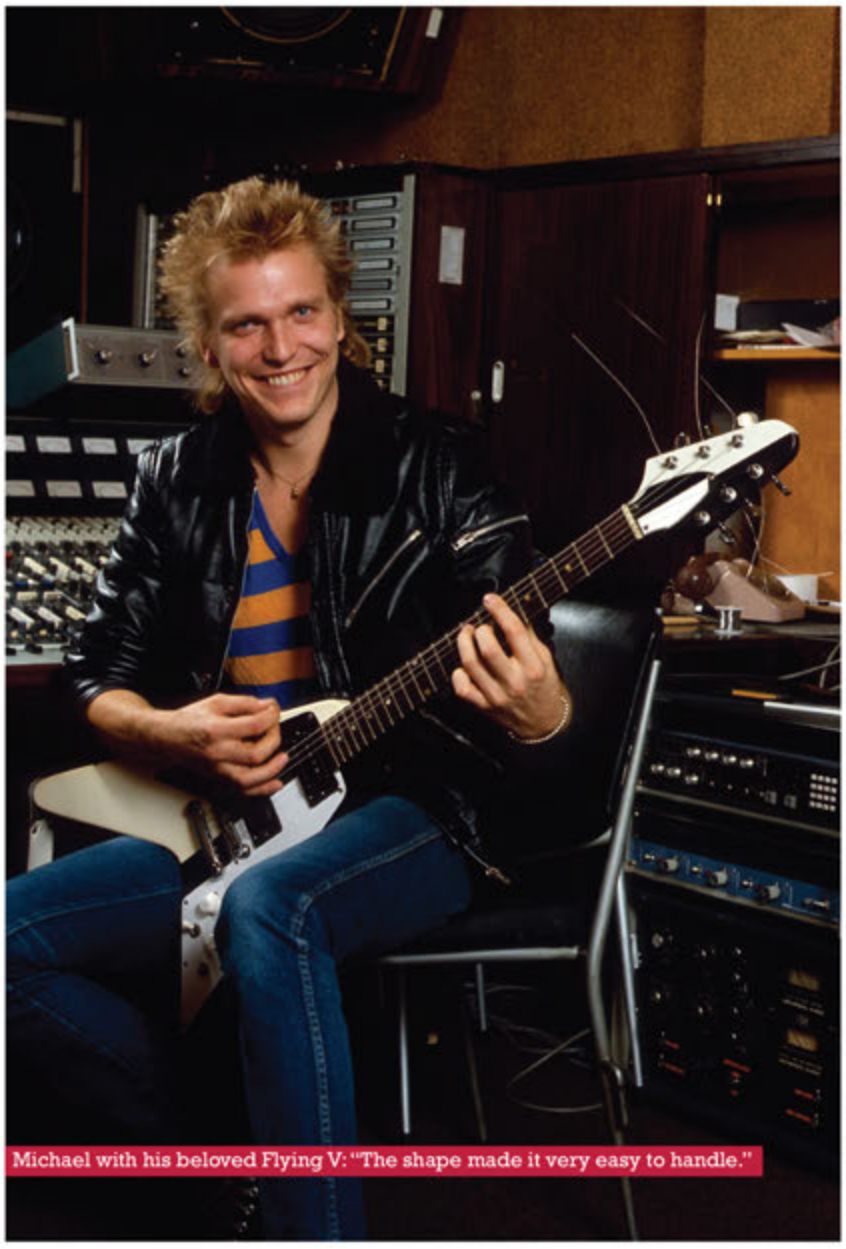
"After I got out of the Scorpions in '79 my manager Peter Mensch flew me to New York to audition for Aerosmith as Joe Perry's replacement. I was in a hotel

Photos: Getty Images/Geoff Dann/Redferns; IconicPix/George Bodnar Archive

room for five days waiting for the call to come down to their rehearsal room for the audition. But when I eventually turned up Steven Tyler was totally drunk. And as I wasn't in the best state myself, nothing happened.

"Tyler ended up in hospital. But Aerosmith's rhythm section, Joey Kramer and Tom Hamilton, said they would love to work with me on my planned solo album. So we began to rehearse together for a bit. Brad Whitford turned up one day, saw what we were doing and went straight to see Tyler in his hospital bed and told him that he had to get well because, 'Michael Schenker is stealing our rhythm section.' Tyler did manage to recover and so Joey and Tom returned to him.

"One thing I do want to say about my Aerosmith audition is that there's a story that's been going around for years claiming that I stormed out because Gary Lyons, who was Aerosmith's producer at the time, made a lot of Nazi jokes. That is not at all true. This never happened. It's one of a lot of stories that have been spread about me that are fake news. But for some reason everyone chooses to believe it, rather than take the time to find out what really occurred from me."



Michael with his beloved Flying V: "The shape made it very easy to handle."

REJOINING UFO

"By 1992 Phil Mogg had effectively destroyed the band, so he flew out to LA with his manager, Robin Greatrex, and pleaded with me to help the band out by re-joining. I agreed, but asked for 50 per cent of the rights to the name UFO. For a while, things worked really well. We did the 'Walk On Water' album [in 1995] and it was almost as if it was a natural follow-up to 'Obsession' from '78. The classic line-up [Mogg, Way, Schenker, guitarist/keyboardist Paul Raymond, and drummer Andy Parker] was back together and Ron Nevison was the producer. But it didn't last long. By the time we did 'Covenant' in 2000 Mogg was trying to be too controlling and Pete Way was just being weird. I had once again established UFO's reputation, but left again in 2003 because of everything that was going on around me. I gave Phil the band name back for free. I know we're getting close to the 40th anniversary of 'Strangers In The Night'. Would I go back to UFO for any shows to mark this event? I wouldn't rule it out..."

"I HAVEN'T TALKED TO KLAUS IN A LONG TIME, BUT HE'S THE MOST MUSICAL PERSON IN THE SCORPIONS. HIS VOICE MAKES THINGS HAPPEN."

THE MICHAEL SCHENKER GROUP

"I don't see myself as the leader of any band. Whenever I work with a singer, for instance, I leave the lyrics completely to them and never interfere with their work. But I do have a very strong vision for the way things should be done and how they should sound. As long as you bought into this vision, then there was never a problem. I've always had a good relationship with everyone in MSG, as long as they didn't object to the overall vision."

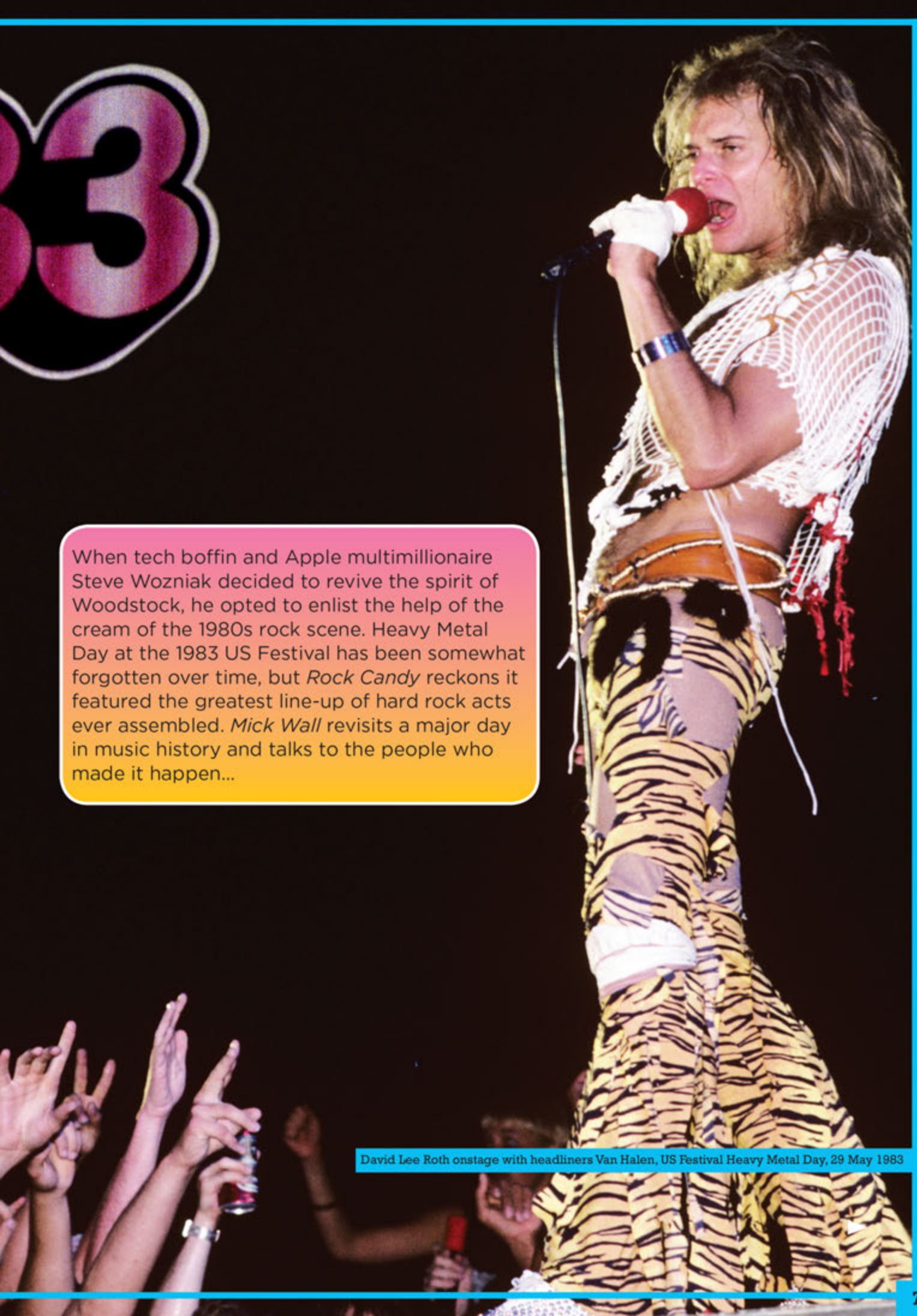
KLAUS MEINE & RUDOLF SCHENKER

"I haven't talked to Klaus in a long time, but he's the most musical person in the Scorpions. His voice makes things happen and I wouldn't have a problem working with him again. I keep as far away from Rudolph as possible. I don't trust him, I believe he's done a lot of negative things to me over the years. Like telling everyone he got me to play on 'Lovedrive' because he felt sorry seeing his little brother playing clubs with UFO and wanted to help me out. That's nonsense. I don't think Rudolph is a great guitarist. He can copy and that's what he did on the 'Blackout' album. I believe he just listened to what I'd done on 'Lovedrive' and copied it!"

Photos: Getty Images/Ebet Roberts; Getty Images/Tim Mosenfelder

83

When tech boffin and Apple multimillionaire Steve Wozniak decided to revive the spirit of Woodstock, he opted to enlist the help of the cream of the 1980s rock scene. Heavy Metal Day at the 1983 US Festival has been somewhat forgotten over time, but *Rock Candy* reckons it featured the greatest line-up of hard rock acts ever assembled. *Mick Wall* revisits a major day in music history and talks to the people who made it happen...



David Lee Roth onstage with headliners Van Halen, US Festival Heavy Metal Day, 29 May 1983

UNCOVERED

Ozzy asks the US Festival crowd if anyone has seen his shirt

MEMORIAL DAY WEEKEND, GLEN Helen Regional Park, San Bernardino, Southern California, USA, Sunday 29 May 1983. Welcome to what the promoters billed as 'The Musical Event of the '80s' and what, very nearly 35 years later, the main stars of the show refer to as 'The Heavy Metal Woodstock'.

"It was the biggest crowd we ever played to," says Judas Priest singer Rob Halford now. "It seemed like all of America was there!"

THE US Festival was surely the hugest heavy metal show of all time. Your hosts, from the top down: Van Halen, Scorpions, Triumph, Judas Priest, Ozzy Osbourne, Mötley Crüe, and Quiet Riot.

It's impossible to imagine a festival these days featuring such a stellar line-up of acts. But were it to happen, it would rightly be regarded as the ultimate in classic rock bills. Yet what's even more incredible was that this bill appeared at the 1983 US Festival, when every one of those titanic bands was reaching its giddy peak.

As Triumph bassist Mike Levine points out, "You're talking about the top five acts all being big headliners in their own right at the time, with Mötley Crüe and Quiet Riot about to really take off too."

This explains why so many people broke their asses to be at the festival site that day to become part of heavy metal history. According to official figures, more than 670,000 people attended the 1983 US Festival. But that figure covers the total amount of ticket-buyers spread across the festival's four-days, when each day was given over to specific musical genres: new wave, rock, heavy metal, and country music. What it doesn't explain is that over half that amount – conservative estimates today put the figure close to 375,000 – turned up solely for the Heavy Metal Day.

"IN 1969 we had Woodstock and I was a participant in the backstage activity," recalls Mark Hyman, who was one of the heads of the Diversified Management Agency (DMA) that brought the Scorpions, Triumph, and Quiet Riot to the US '83 bill.

"I remember at Woodstock looking out at this hill of something like 400,000 people. I remember getting the same feeling when I looked out at the crowd in San Bernardino in 1983. Only it wasn't a hill of people this time. It was a giant sea of faces, stretching all the way to the horizon."

> "IT WAS A BIT LIKE DONINGTON, BUT ABOUT 100 TIMES BIGGER! I NEARLY CRAPPED MYSELF WHEN I WALKED ON AND SAW ALL THOSE PEOPLE."
> **OZZY OSBOURNE**

As Ozzy Osbourne told me years later: "I'd done a ton of festivals by then, but the US was really different. It was a bit like Donington, in that the day was all heavy metal. But it was about 100 times bigger! I nearly crapped myself when I walked on and saw all those people. I thought, 'Fuck, I'm in trouble here. I'd better put on a show!'" Look at the footage on YouTube today and you'll see that's exactly what Ozzy and all the other acts did that day. They put on a show that will live in the memory forever.

SO HOW did this history-making heavy metal showdown in the desert come about? Well, it was really down to two people. The first was Bill Graham, the most famous

concert promoter in America since the 1960s, overseeing mega-tours for every major rock artist from Jimi Hendrix and the Rolling Stones to The Who and Led Zeppelin. The second was a new, heavily bearded face on the scene, an unassuming 32-year-old computer-building wizard named Steve Wozniak.

'Woz', as friends knew him, had recently become a multi-millionaire after selling his shares in a company he'd started with an old school pal named Steve Jobs. That company was Apple. Woz was part of the Woodstock generation. He believed in peace, love and togetherness. When he left Apple he decided he wanted to do something good with his money, not retire to a desert island surrounded by hula-girls. Woz was in the market for doing something real and meaningful. He came up with the idea of a giant music festival – along the lines of Woodstock – to promote peace and harmony. Not a free event, like Woodstock became after people just started breaking down the fences. But not a rip-off either, with adult ticket prices pegged at $17.50 a piece (approx. $43 in today's money).

Graham and Wozniak staged the first US Festival in San Bernardino in September of 1982. The three-day event featured an eclectic, adult-oriented bill starring The Police, Tom Petty & The Heartbreakers and Fleetwood Mac. Graham put the bill together, while Woz financed the construction of both a new outdoor field venue and a fabulous state-of-the-art temporary stage.

Woz hoped to draw a million people to the 500-acre site, located about 60 miles east of Los Angeles. In fact, the crowd numbers fell far short of what he'd hoped to attract and he reportedly ended up losing $12 million. But then, as Triumph drummer and vocalist Gil Moore points out, "Steve wasn't trying to make money. He was just trying to throw a big party. He'd already made piles of cash at Apple and had this idea behind US that it was meant to mean 'us' – you, me, the world – together. He wanted to simulcast the show into Russia and have the Russians attend a Californian rock concert that way. He reminds me of Elon Musk. He had those kinds of ideas."

As Woz wrote in the advance promo material: "We will be joining together in a celebration that will mark the end of the 'me' decade and the beginning of the 'us' decade."

When he and Graham began planning a second US Festival for May of 1983, no-one was in any doubt what the 'US' stood for. Not 'United States', as is still sometimes thought, but "us, we the people, in this thing together." For Woz, "US was more meaningful even than Woodstock." When Bill Graham had originally contacted him about the event, "I could tell very strongly this was something he'd been trying to do for 10 years. Bill knew that I'd previously helped sponsor the first video simulcasts, so he thought of me when the proposal [for US] came up. He phoned me up and asked if I was interested. I was very sympathetic and quickly got to the bottom line with him. I was thinking the whole time, 'I'm just so thankful that I have all this money from Apple so that I can do it – because nobody else would.'"

"IT WAS LIKE GOING TO SEE THE POPE. IF THE POPE WERE TO HOLD A HEAVY METAL MASS, IT WOULD HAVE BEEN THAT KIND OF EXPERIENCE."
ROB HALFORD

BEHIND THE scenes, though, Woz had changed his mind about working with Graham again. In his typically bullish fashion, Graham had taken control of the '82 US event. So with just weeks to go before the start of the 1983 version of the festival, the ever-bold Woz brought in competing promoter Barry Fey. Like Graham, Fey didn't suffer fools gladly. Renowned for producing mammoth coast-to-coast US tours for The Who and the Rolling Stones, he'd already staged another destination event, the Denver Pop Festival, held at Mile High Stadium back in 1969.

"But US was Steve Wozniak's dream, the whole thing was," recalled Fey in his 2011 memoir, *Backstage Past*. "There were already offers out to artists, and when you've got an unlimited budget and any kind of common sense, you'll get anybody you want. Everyone we went after, we got."

BUILDING ON what he'd learned from the first event, Woz was determined to make US '83 bigger, better and bolder than before. Unlike eight months earlier, each day was designed to be its own specialist event: The Clash headlining New Wave Day, David Bowie closing out Rock Day, Willie Nelson topping the bill on Country Day and Van Halen taking the honours on Heavy Metal Day. There were acrobats, giant hot air balloons and dazzling computer displays in enormous tents. Two huge video screens showed unobstructed views of the 300x67ft stage. Audio afforded 400,000 watts of power. Yet there was also 100-degree heat and dust clouds so intense you'd have to be out of your mind to ignore them. Or at least so devoted to the greatest music in the world that you just didn't give a monkey's!

"People were passing out from heatstroke," recalls Quiet Riot photographer Ron Sobol, who was working that day. "The security were spraying people with water to cool them down." There were repeated calls for the audience to "take a step back" to stop those at the front being crushed against the stage. Dozens of bodies were hauled from the crowd by onstage security teams.

Photo: IconicPix/Ray Palmer Archive; Mark Weiss

UNCOVERED

The man who made the US Festival happen, computer geek Steve Wozniak

In their review of the show the following day, the *LA Times* newspaper reported: "There was plenty of drug usage and scattered violence – and one death from an early morning fight in a parking lot."

It was later reported that there were, in fact, two deaths. According to the *New York Times*, the first fatality involved 23-year-old Jeff Estell, who was "hit in the head with a tire iron and died several hours later at San Bernardino County Medical Center." The report went on: "Police said a drug deal had apparently gone sour. David Planton, 22, of Stanton was arrested in the case."

The second death had occurred sometime in the early hours of the morning after the show. "Sheriff Floyd Tidwell of San Bernardino County said John Stephen Sardella, 24 years old, of Tahoe City, California, was found dead by friends shortly after dawn today, apparently 'an overdose victim.' He said Mr Sardella's friends reported he had been drinking and using drugs throughout the day. An autopsy was planned, but officers said there was no indication of foul play."

IT WAS also reported that 44 people had been seriously injured during Heavy Metal Day, with police arresting 87 people for offences ranging from drug use to drunkenness, car stealing and theft. "It's an absolute zoo," said Sheriff Tidwell. "This is a different kind of crowd than last year. They're a little more prone to violence and selling narcotics."

Maybe so. But the misadventures of a small number of people, however tragic, in a crowd of over 370,000, says a great deal for the success of what was, after all, the most ambitious music festival ever staged.

"There were so many people there you couldn't see properly," says Rob Halford. "There were too many. It was crazy. No matter where you looked there was this massive crowd. It was like going to see the Pope. If the Pope were to hold a heavy metal mass, it would have been that kind of experience."

WHILE STEVE Wozniak was spreading his altruistic message of global togetherness, the bands appearing on the Heavy Metal Day bill had their own agendas. Just like at Live Aid two years later, all the artists at the 1983 US Festival fully understood the potential benefit to their careers of appearing at such a huge global event.

Opening act Quiet Riot were only added to the bill 48 hours ahead of the show. According to their bassist, Rudy Sarzo, speaking in 1983, "It was one of those breaks that you only get to see in the movies." The band, whose 'Metal Health' album had been released two months previously, had been opening for the Scorpions, who'd booked some warm-up shows in the lead up to US. Because the band shared the same agent as the Scorpions they were also invited on to the bill.

"They mentioned to our manager that there was a possibility of getting us on the show," recalled Sarzo. "The next day we went on to another city and our manager stayed behind negotiating the whole deal."

> VAN HALEN'S PRIVATE BACKSTAGE COMPOUND AT THE US FESTIVAL COVERED HALF AN ACRE, WITH A SIGN OVER THE ENTRANCE THAT READ: 'NO VIRGINS, JOURNEY FANS OR SHEEP.'

Quiet Riot's agent both then and now, Mark Hyman, admits that, "It certainly didn't hurt" that the band shared the same management as Triumph and the Scorpions. "There was [also backing] coming from CBS/Epic [the band's label]. They certainly had input. So I don't want to spin it as though it was some sort of manipulated appearance, because it wasn't.

"It was great timing for Quiet Riot, though, because it was right at the time they had the big album, 'Metal Health', which [eventually] made the Number One slot. They were beginning to break very, very big." And on the day, as Hyman says, "Quiet Riot completely blew everyone away. Being their agent I think my head might have expanded several inches during their performance.

Photos: Getty Images/Bob Riha Jr; Getty Images/Images Press; Ron Sobel; Mark Weiss

When we say that Heavy Metal Day at US '83 was big, we mean it was BIG!

It was a wonderful experience. There are a lot of great festivals these days, but nothing really like that. Those were halcyon days when all of this was just evolving. And we realised that, to some degree, we were making musical history."

IT WAS a similar story for Mötley Crüe, who followed Quiet Riot onstage. Off the back on their cult hit album, 'Too Fast For Love', the Crüe had signed to major label Elektra, but were already in trouble with label chief Bob Krasnow, who was having difficulty getting his head around the band's brash new, fuck-you metal style.

Enter Crüe's tough-talking new manager, Doug Thaler. "There was an underground buzz building on the band," he now recalls. "Strongest, of course, on the West Coast." After a terse meeting with Krasnow in which Thaler spelled out his plan, which was to get the band onto the US Festival and use it as a major stepping stone, the Crüe set out on a five-date tour supporting Kiss as a warm-up for US.

"They rehearsed like animals and got into fantastic playing shape," says Thaler. "And on that Kiss tour they did a great job. People had been hearing about the US Festival and we saw it as a great opportunity. It would be publicised nationally and it was a great bill."

On the day, though, things didn't go to plan. "The thing I remember most clearly," says Thaler, "is that it was the first time the band wore new costumes that we'd had made for them. But more importantly, they were so cocky after doing so well with Kiss that I couldn't get them to really work at rehearsal.

"Then suddenly Quiet Riot, who are becoming the hottest band anywhere, are added to the bill to open. So now Mötley are gonna have to follow Quiet Riot. I said, 'You guys better get your shit together or Quiet Riot are gonna blow you guys off all the way to San Bernardino.' But they didn't!

"I thought the Mötley show came off successfully. In fact, it was a big plus for them. But they were terrible. I thought they were miserable. And they were so upset. Tommy Lee was actually sobbing in the trailer after the set because he was so embarrassed. So they knew they sucked, even though I don't think anybody else did. What is true, though, is that I never had any trouble getting them to rehearse for the rest of the time I worked with them!"

"WE HAD TO REALLY THINK ABOUT WHAT WE COULD DO TO SET THE TONE AND MAKE A REALLY STRONG ENTRANCE. WE HAD FIVE JETS FLYING OVER THE STAGE AND THE CROWD."
RUDOLF SCHENKER

Even The Scorpions might have had trouble 'toorning zee schpotlytz' on so many people!

AFTER MÖTLEY, came the first of the five big headliners: Ozzy Osbourne. Ozzy was another artist who saw his US Festival appearance as make-or-break. His solo career had taken off like a rocket thanks to 1980's 'Blizzard Of Ozz' and '81's 'Diary Of A Madman', both of which featured his wonder-boy guitarist Randy Rhoads at his high-flying best. But in the 14 months after Rhoads's tragic death in a plane crash, Ozzy's career progress had been slowed by a puzzling retro live album of Black Sabbath covers, as well as a seemingly endless parade of guitarists, bassists and drummers backing the singer.

With a new band line-up finally settled featuring ►

UNCOVERED

"It was incredibly hot." Working crew do their best to keep the fans cool

Mötley Crüe vocalist Vince Neil and guitarist Mick Mars show off their brand new stage outfits

Triumph bassist Mike Levine sporting a fashionable collector's hat

Jake E. Lee on guitar, Bob Daisley on bass, Tommy Aldridge on drums and Don Airey on keyboards, the US Festival appearance was Ozzy's chance to prove he had finally managed to put Randy's death behind him. The gig was the first to feature this new line-up, which was something of a gamble given how high profile the show was. The result, however, was a triumph as Ozzy provided the first all-action highlight of the day.

"People asked me why I was so low on the bill," Ozzy told me later. "I said, 'Was I?' To me, it didn't matter. As far as I was concerned I was going out as the headliner. I didn't give a fuck what happened after my performance. By then I was back in my dressing room snorting whisky and drinking cocaine, to quote Pat Travers."

So how do you follow a stone cold crazy Ozzy onto the stage? You bring on the stone cold sober Judas Priest, a band that was "racing horse fit," as guitarist KK Downing now puts it.

PRIEST REALLY were at the top of their game in 1983. Their most recent album, the previous year's 'Screaming For Vengeance', had become their first platinum hit in America. The single, 'You've Got Another Thing Comin'', had been the No.1 most requested song on American rock radio. The US Festival appearance was the final show of a massive grandstanding US tour that had lasted over six months. But Priest really put on a show that day, though perhaps the most amazing thing about them was that they came out in full-metal-jacket stage gear as the temperature rose above 100 degrees Fahrenheit.

"I couldn't do it now, that's for sure," says KK. "But the fucking adrenalin when you walked out on stage and saw that lot there... Well, you were just immediately up for it. We'd opened up for a lot of formidable acts in our career, on both sides of the Atlantic, and our attitude was always the same – we're gonna blow them away."

"It was incredibly hot," says Rob Halford. "It was crippling. But we went on and blasted through the set. It was the very last date of that tour of America and we were on top of the world at that point. What was weird was that we played the show, then left for Spain the very next day to go into the studio to make the 'Defenders Of The Faith' album." But there was an incident regarding studio equipment when they got there and the band found themselves, as Halford puts it, "pushing this massive Trident desk off a lorry into the studio on logs. Less than a week earlier we'd been onstage at the biggest gig in the world!"

TRIUMPH, WHO followed Priest, were another band at the peak of their powers. And the Canadian three-piece had a secret weapon, drummer and vocalist Gil Moore's personal relationship with Steve Wozniak. He explains:

"Joe Strummer from The Clash was badmouthing Steve, calling him a corporate pig. So I did the reverse. In the interviews I did I said, 'No, Joe Strummer's full of shit. Steve Wozniak is doing this not because he wants to make money, but because he wants to throw a big party and wants to bring people together. Strummer doesn't know what he's talking about.' So when Triumph played at the US festival Woz walked out with the band and introduced us with the words, 'This is a band who believes in us as much as we believe in them – Triumph!'"

There were 18 cameras onstage. "I realised, hey, it's a

Photos: Ron Sobel; Mark Weiss; IconicPix/Ebet Roberts

TV show," says bassist Mike Levine, "...even for most of the crowd who were watching on the Diamond Vision screens. You needed cameras, so they could put the images up on the screens because the place was so big. But I believe Steve Wozniak had also sold rights to MTV."

FOR THE hardcore metal fans, the highlight of the day was the Scorpions. The band were making their next album, 'Love At First Sting', when they were invited onto the bill. Like Priest, the Scorpions had just enjoyed their biggest American chart album to date with 1982's 'Blackout', and the single, 'No One Like You' was also huge.

"We stopped working on the next album, because we thought the US show would give us another strong push in America," says guitarist Rudolf Schenker. "We had to really think about what we could do to set the tone and make a really strong entrance. I don't know how we did it, but in the end we had five jets flying over the stage and the crowd. We also had a wall of fire shooting into the air from the stage."

For many observers, the Scorpions took the day from headliners Van Halen.

"We were really fit to kill," says Schenker. "I don't know where we got the power from, but we were on fire. So we played a great concert and our next album, 'Love At First Sting', came out and, again, was our biggest in America up to that point. For the Scorpions the US festival was a fantastic occasion and something to remember forever."

AND SO it was down to Van Halen to close this most mega of metal shows – but only after making the audience wait for over two hours.

The band were paid $1.5 million for their headline spot, then the highest fee ever paid for any musical performance. The Clash, who headlined Punk Day, only got $500,000. This prompted the *Guinness Book of Records* to create a new category: 'The artist or band receiving the most money for a single performance'.

This was huge, but then that was hardly surprising, given that everything about Van Halen was over the top in 1983. Their private backstage compound at US that year covered half an acre, with a sign over the entrance that read: 'No virgins, Journey fans or sheep allowed.'

Singer David Lee Roth had just got back from the Amazon jungle, his own unique way of decompressing after the massive world tour in support of 'Diver Down'. Guitarist Eddie Van Halen, meanwhile, was already hard at it in his home studio, working on what would become the world-beating '1984' album.

The band reportedly spent $500,000 of their own money on the show, producing their own line of event merchandising, a Van Halen US Memorial Day sweatshirt, a poster and a special US Festival tour programme, most of it designed by Roth and the band's art director Pete Angelus. But then Diamond Dave went and spoiled it all by becoming so wasted during the afternoon that he could barely stand up straight on stage.

In his memoir, *Runnin' With The Devil*, Van Halen's manager at the time Noel Monk recalls: "In the past David had always known when to pump the brakes. You partied after a show, not before a show. And certainly not before the biggest concert of your career." Monk goes on to describe Roth's antics onstage that night as "the worst performance I'd ever seen from him."

According to Wozniak himself, in his memoir *iWoz: Computer Geek to Cult Icon*, Roth was "practically falling down onstage. He was so drunk, slurring and forgetting lyrics and everything."

Yet the reviews were generally all good. If nothing else, the larger-than-life frontman appeared to be having a whale of a time in front of the crowd, "which, after all, was a Van Halen hallmark." Monk adds: "Improbably, over the next couple of months, the legend of Van Halen, buoyed by a drunken, sub-par performance at the US Festival, continued to grow. It was some sort of cosmic joke." The US show had somehow "only served to broaden the band's appeal."

WAS THE US Festival Heavy Metal Day the greatest rock gig of all time? Well, there are some who might argue against it, saying that England's Castle Donington Monsters Of Rock show in the '80s had some stellar bills. 1987 featured Bon Jovi, Dio, Metallica, Anthrax, W.A.S.P. and Cinderella. The following year saw Iron Maiden, Kiss, David Lee Roth, Megadeth, Guns N'Roses and Helloween take to the stage. Both were undeniably fine line-ups. But for the combination of acts, atmosphere, numbers in the crowd, weather and altruistic ambition, surely the US gig will go down in history as 'The One'.

US 83 facts

The price of tickets for US Festival '83 had gone up from the previous year, from $17.50 to $20 per day (approx. $49 in today's money).

Pre-sales were surprisingly slow, but when Memorial Day Weekend rolled around enormous crowds turned out for the concerts.

Mötley Crüe singer Vince Neil said of Heavy Metal Day, "It was the day new wave died and rock'n'roll took over."

Fans consumed a million soft drinks and 600,000 hot dogs, while drinking from 3,200 water fountains and taps and using 1,800 portable toilets.

The US Festival site later became home to an outdoor amphitheatre called Blockbuster Pavilion, later renamed San Manuel Amphitheater and now called Glen Helen Amphitheater. It can accommodate 65,000 people and is the largest outdoor music venue in the United States.

The actual festival stage has resided at Disneyland in nearby Anaheim since 1985, operating under various names including the Videopolis Dance Club, the Videopolis Theatre and the Fantasyland Theater.

Triumph will release a full-length movie in 2018, titled *Rock And Roll Machine*, and featuring footage from US '83.

DIO – 'HOLY DIVER'

The Dio line-up that recorded 'Holy Diver'. L-R: Ronnie James Dio (vocals), Vinny Appice (drums), Jimmy Bain (bass), Vivian Campbell (guitar)

DATELINE: 11 JUNE 1983

THE DEBUT ALBUM FROM **RONNIE JAMES DIO**'S 'SOLO BAND' GETS A CRITICAL REAPPRAISAL, 35 YEARS AFTER IT FIRST STOOD UP TO SHOUT...

DIO
'Holy Diver' (Vertigo/Warner Bros/Mercury
Released: 11 June 1983

LINE UP
Ronnie James Dio – vocals
Vivian Campbell – guitar
Jimmy Bain – bass
Vinny Appice – drums

PRODUCED BY
Ronnie James Dio

RECORDED AT
Sound City, Los Angeles

TRACK LISTING
Stand Up And Shout (Bain/Dio)
Holy Diver (Dio)
Gypsy (Campbell/Dio)
Caught In The Middle (Appice/Campbell/Dio)
Don't Talk To Strangers (Dio)
Straight Through The Heart (Bain/Dio)
Invisible (Appice/Campbell/Dio)
Rainbow In The Dark (Appice/Bain/Campbell/Dio)
Shame On The Night (Appice/Bain/Campbell/Dio)

WHICH CLASSIC ALBUMS WOULD YOU LIKE US TO REVISIT?
EMAIL: EDITORIAL@ROCKCANDYMAG.COM

RONNIE JAMES DIO ON 'HOLY DIVER': "We did a lot of things that nobody had ever done before, because we didn't know any better. Vinny was boxed away in his own drum room, for instance, which is how we got that drum sound."

MORE OFTEN THAN NOT, artists fire on all cylinders when they have something to prove. Ronnie James Dio's solo band debut, 1983's 'Holy Diver' is a case in point. The great man's years with Rainbow and Black Sabbath produced impeccable work, but ended with Ronnie's sacking from Rainbow and live-album-related acrimony with Sabbath. It was high time for RJD to call the shots, gather the musicians of his choice, earn his first sole producer credit and present a real musical statement to the world.

Ronnie works that 'Holy Diver' imagery, 1983

SOME ALBUMS from the early '80s quickly date themselves with dusty, sunken production jobs, but when Vivian Campbell's 'Stand Up And Shout' riff scorches out of the speakers, and Jimmy Bain's thumping bass and Vinny Appice's powerhouse drums pile on, this tremendous noise feels factory-fresh. This opening number and the second song up, title track 'Holy Diver', form an unbeatable opening one-two punch. The latter song is a truly epic metal stomp that's gloriously heavy on atmosphere, partly thanks to lyrics that are equal parts evocative and opaque.

Elsewhere, the musical perfect storm that is 'Rainbow In The Dark' demonstrates how Dio could produce chart-friendly anthems whenever he/they pleased. 'Straight Through The Heart', meanwhile, methodically nails you to the nearest wall.

There's a strong case to argue, though, that 'Don't Talk To Strangers' is the album's shiniest jewel, showcasing this nascent band at their most imaginative. Whereas most Dio songs start as they mean to go on, '...Strangers' is a masterclass in stop-start dynamics, climaxing with a beautifully intense solo, properly tailored to suit the song. This one's so special, we've never heard anything like it since. Not even Dio himself tried to replicate it. Once again, who on earth knows what the lyrics are really about? Maybe only Ronnie. But there's a sneaking suspicion that we all rather like it that way.

OF THE remaining tracks, 'Gypsy' is pleasingly raucous, while 'Caught In The Middle' again showcases Ronnie's more accessible side. The Sabbath-tinged 'Shame On The Night' sees 'Holy Diver' out on a slow tempo number that offers a rich sonic coda. It's a shame that the sole weak link on the album is the relatively clunky 'Invisible'. If this forgettable number had been replaced with 'Evil Eyes', the B-side of the 'Holy Diver' single that was eventually re-recorded for the band's next album, 1984's 'The Last In Line', then this debut would have been even stronger and heavier. Imagine that!

WHO ON EARTH KNOWS WHAT THE LYRICS ARE REALLY ABOUT? MAYBE ONLY RONNIE. BUT THERE'S A SNEAKING SUSPICION THAT WE ALL RATHER LIKE IT THAT WAY

IN THE years that followed, Dio albums such as 1985's 'Sacred Heart' and 1987's 'Dream Evil' may have rocked harder. They may even have been – whisper it – a touch more consistent. But 'Holy Diver's greatest tracks weave a gloriously unique spell. Even in the cold light of 2018, this debut stands tall as a golden and undeniably special moment in the evolution of heavy metal music.

JASON ARNOPP

THE ORIGINAL REVIEWS

"On the strength of this platter, this band is going to be just unharnessed excellence when they get round to playing here live. Personally, I can't wait... This is great, triffic, brilliant, the best metal album release of the year thus far and it's going to take a Helluva lot of beating. Ronnie James Dio is back and has thrown down the gauntlet and set the standard by which all the other HM albums of 1983 are going to have to be judged. Be interesting to see if anyone comes close."

– Dave Dickson, *Kerrang!*, 17-30 June 1983

"Ronnie James is *back*! Shout it *loud*! This is the final two-fingered reply to those petty-minded mud slingers who've indulged in recent childish vilification: we have *their* numbers. He's *thundered* back with a dynamite band and a red-hot elpee. And he still has one of the finest voices in the Rock Circus... 'Diver' goes straight into my top five albums of the year. Hearing it feels like being repeatedly bayoneted and this particular Metal sure looks like platinum to me."

– Valac Van Der Veene, *Sounds*, 1983

'HOLY DIVER' FACT: During recording, Ronnie threatened to destroy the tape of 'Rainbow In The Dark'. "It was too poppy for me," he later said. "I didn't want people to say I'd changed after Sabbath and become a pop artist. But people talked me out of it and I thank them."

Photos: Getty Images/Chris Walter/Wirelmage; Mark Weiss

STRIKTLY FOR KONNOISSEURS

MONSTER ROCK ALBUMS FOR THOSE WHO NEED TO GO DEEPER

DIRTY TRICKS – 'Dirty Tricks'

(POLYDOR)

ORIGINAL RELEASE DATE – 1975

LINE UP
JOHN LEE – DRUMS
TERRY HORBURY – BASS
KENNY STEWART – VOCALS
JOHN FRASER-BINNIE – GUITAR, KEYBOARDS

THE SEVENTIES WERE ABSOLUTELY awash with truly great rock artists. How do we know this? Because of the huge number of second and third division outfits that existed at the time, and who in any other age would have been considered premier league players. The likes of Budgie, Nutz and Gravy Train may have been little more than support bands to the giants, but they have nevertheless left us with a recorded legacy that is ripe for rediscovery. One such band, Dirty Tricks, recorded three albums on Polydor between 1975 and 1977. This, their debut, is the finest.

'DIRTY TRICKS' is a remarkably assured and powerful first effort, forging a link between the emotional heft of Bad Company's soulful blues rock and the lumbering, riff-based power of Black Sabbath. The opening song, 'Wait Till Saturday', is a case in point. Here you can immediately hear Kenny Stewart's impassioned, Paul Rodgers-flecked vocals allied to the powerful, muscular guitar of John Fraser-Binnie (later to hook up with *Mad Max*-influenced metallers Rogue Male). Producer Rodger Bain adds the trademark murkiness that gave Black Sabbath, Budgie and Judas Priest such an appealing sound. Bassist Terry Horbury (who would later join NWOBHM stalwarts Vardis) provides the album's most overtly metallic number, 'Back Off Evil', a fantastically sludgy song that never buries its innate hook under the weight of a sledgehammer riff. Third number 'Sunshine Day', meanwhile, is another hook-laden rocker anchored by a powerful riff. Side one (remember when we talked about side one?) finishes with the customary ballad, 'If You Believe In Me'. Ballads offered rich pickings for many rock acts, but this was an area where Dirty Tricks went only sparingly.

THE SECOND side isn't quite as strong as the first, with the band gyrating towards more generic hard rock and tempering the riffs somewhat. Nevertheless there's still a great deal to enjoy. 'Call Me Up For Love' is the kind of stomping glam rock that you could easily imagine being a chart hit, while 'High Life' is a really delicious, Free-style slow blues.

AS ALL fans of '70s heavy rock will surely agree, one of life's greatest pleasures is uncovering hidden gems by the many relatively obscure bands that were around at the time – thanks to the generous A&R budgets that existed back then. Dirty Tricks is one such band.

Giles Hamilton

BALANCE – 'In For The Count'

(PORTRAIT)

ORIGINAL RELEASE DATE – 1982

LINE UP
BOB KULICK – GUITARS
PEPPY CASTRO – VOCALS
DOUG KATSAROS – KEYBOARDS
CHUCK BURGI – DRUMS
DENNIS FELDMAN – BASS

AFTER RELEASING A RELATIVELY successful debut, 'Balance', in 1981, this American AOR outfit started to make waves with their second album and smooth brand of AOR. Managed by the prestigious Leber-Krebs organisation, Balance's core trio of keyboardist Doug Katsaros, guitarist Bob Kulick and vocalist Peppy Castro were joined by drummer Chuck Burgi and bassist Dennis Feldman for 1982's 'In For The Count'. Between them the band members had already put some mileage on the rock clock after stints with Meat Loaf, Wiggy Bits, Speedway Blvd. and Kiss amongst others.

What Balance managed to do on their second record was bottle lightning and create a thunderstorm of sonic perfection. The pop sensibilities of both Castro and Katsaros bobbed and weaved amongst the guitar muscle of Kulick, creating a style that was as instantly likeable as it was gratifying.

RECORDED AT the Power Station in New York, under the watchful eye of studio owner Tony Bongiovi (Jon Bon Jovi's cousin), 'In For The Count' was the kind of musical confectionery that immediately appealed to fans of the era's pop rock radio style. The opening title track is a real statement of intent. A flurry of Gregg Giuffria-esque synths swirl from side to side before Kulick steps up to the plate with a riff so big it could straddle an arena. This is a surging anthem that's rarely been bettered.

KULICK'S AMPLIFIED muscle is the major difference between 'In For The Count' and the band's debut. It was as if was the guitarist had suddenly remembered to plug in and turn up to 11, as tracks like 'Undercover Man' and 'Is It Over' proved. Kulick was the player Kiss regularly called on whenever Space Ace had gone AWOL, so we'd expect nothing less.

Yet this album isn't all about Bob. 'On My Honor' and 'Pull The Plug' see Peppy Castro leading from the front with vocal performances that have the stature of Michael Bolton. With Katsaros throwing in those splashes of keyboard colour that were a prerequisite in the AOR genre at the time, Balance showed they had few peers. This album is a real jewel.

A YEAR after the release of 'In For The Count' Balance splintered and the members went their separate ways. But at least they left this majestic album behind as testament to a band that never quite got the rewards their talent deserved.

Rob Evans

ROCK CANDY PICKS

THE STUFF THAT'S GRABBED OUR ATTENTION

VENOM 'Assault' (6 CD box set)

(DISSONANCE)

WHAT'S THE STORY?

Venom, the godfathers of Black Metal, return with a 6 CD box set of the band's legendary 'Assault' EPs. Between '85 and '87 the Newcastle three piece released a series of what were to become known as the 'Assault' EPs, a collection of studio songs and previously unreleased live tracks. Venom agreed to the release of the American, Canadian and Japanese 'Assaults', while the French, German and Scandinavian EPs were released without the band's permission. Now, for the first time, all six 'Assault' EPs – 42 tracks in all – have been re-mastered and appear together on CD in this must-have box set.

WHAT VOCALIST AND BASSIST CRONOS SAYS

"I used to listen to Sabbath, and Ozzy would be going off about fuckin' witches or elves. And then all of sudden he would cry, 'Oh, God, help me!' And I would think, 'Why are you asking God for help?' Since day one we said, 'We're horror movies to music. If Black Sabbath were *Frankenstein*, Venom are *The Evil Dead*."

ANY EXTRAS?

This box set is a faithful reproduction of the original six 'Assault' EPs, so there aren't any extras as such. But since three of these EPs were unofficial releases, you could argue that they're the extras here!

HIGHLIGHTS

Tucked away on the German 'Assault' is a radio interview with Newcastle DJ Alan Robson for Metro Radio. I've never heard so many bleeps in the space of four minutes to cut out the band's foul language. Venom then proceed to have a pop at Metallica and say that all thrash metal is "Shi....Bleep....ttt", before banging on about their live show being over the top and how they love blowing things up. The interview ends with more bleeps and what sounds like the band trashing the studio. My fave moment music-wise is the live rendition of 'Witching Hour' on the Japanese 'Assault' that was recorded at Hammersmith. Messy as hell, this is Black Metal at its best!

Xavier Russell

ZZ TOP 'Antenna'

(RETROWORLD)

WHAT'S THE STORY?

The 11th studio album from the 'Lil Ol Band From Texas' was their first for RCA after moving from Warner Bros., the label where they had enjoyed the insane success of 1983's 'Eliminator'. You get the impression that ZZ Top's career went nowhere fast after 'Eliminator' and 1985's 'Afterburner' broke sales records worldwide. But that's not entirely true. 1994's 'Antenna' still made it to number 14 on the *Billboard* Hot 100 and contained the big single 'Pincushion', so those who think it was all over for Messrs Gibbons, Hill and Beard need to think again.

WHAT GUITARIST BILLY GIBBONS SAYS

"The sound of the album was a stripped-down version of former approaches. This go round, we consciously drew the line and very carefully tiptoed past it when – and only when – it felt right."

ANY EXTRAS?

This is no lavish re-issue featuring out-takes, state-of-the-art remastering, extensive liner notes or ZZ Top miniature radio antennae. All you get is the music on a CD. Whether you think that's a worthwhile investment probably depends on whether you have Spotify or not.

HIGHLIGHTS

I have to declare an interest here, having worked as ZZ Top's UK press officer on this release during an ill-starred nine months working at RCA. I was absolutely terrible at the job and the band are welcome to blame me if they feel 'Antenna' underperformed in Great Britain! That said, I was pleasantly surprised when I listened to the album once again 24 years later. Why? Because it sounds much more organic than I remembered. The gimmicky synthetic sounds that had been so successful on 'Eliminator' wore thin with familiarity, so it's nice to hear an album that sounded great, but which also sounded authentic. Check out 'Pincushion', 'Fuzzbox Voodoo' and the bizarrely brilliant 'Girl In A T-Shirt' to get a great flavour of a band un-inventing the wheel – and sounding all the better for it.

Howard Johnson

Photos: IconicPix/Joseph Cartucci/Dalle; Getty Images/David Tien/Shinko Music

QUEEN 'Queen Monopoly'

(WINNING MOVES)

2 - 6

WHAT'S THE STORY?
It's a simple concept. Take one of the most popular board games of all time and tailor it to one of rock's most iconic bands of all time. You choose one of the six game pieces, which include a girl on a bicycle and a falling hammer, and buy up venues across the world that are important to the band's history. The idea is to use your management skills to build up Queen's career and make them a massive success.

WHAT GUITARIST BRIAN MAY SAYS
"I think fans will be enchanted by the depth of detail in this special Queen edition of an already well-loved game. We have subtly morphed the traditional property-developing journey of Monopoly into the real-life adventures of a rock band on the road. Players will plot a whole career, based on developing bigger and better shows in venues all around the globe. Join us and conquer the world!"

ANY EXTRAS?
The 'extras' are the changes you can see as you move away from the traditional tools of Monopoly to a customised version of the game that reflects the Queen legend. No doubt there will be oodles of Queen fans who would love to get their hands on this little number.

HIGHLIGHTS
If you enjoy playing Monopoly, then you'll find this version a delight. Everything about it has been adapted to fit in with Queen. For example, instead of those old Community Chest and Chance cards, you land on 'A Kind Of Magic' and 'In The Lap Of The Gods'. The principle of the game remains the same, though – it's all about your business acumen. Success or failure depends on your ability to make money for the band – or to lose it. So really this is more about management strategy than it is about music. You can order a copy from *www.queenonlinestore.com* or Amazon. And if you're feeling really strong you can watch 18 minutes of Brian May unboxing the game and marvelling at its contents on YouTube.

Malcolm Dome

MOTÖRHEAD 'Motörhead'

(ACE RECORDS)

WHAT'S THE STORY?
This was the first Motörhead album ever to be released back in 1977. 'On Parole' was recorded before 'Motörhead', but didn't come out until 1979, so it was this here album that introduced the classic line-up of bassist and vocalist Lemmy, guitarist 'Fast' Eddie Clarke and drummer Phil 'Philthy Animal' Taylor. It established a unique band sound that became influential and loved by many. This 40th anniversary edition was obviously due to be released last year, but production problems meant it's a little late to market. Now it serves as a heartfelt tribute to the recently deceased 'Fast' Eddie.

WHAT GUITARIST 'FAST' EDDIE CLARKE SAID
"Motörhead wasn't a straightforward outfit to play with, because Lemmy's bass playing made it different to all the other bands you'd hear at the time. There was no real bass guitar – it was like a bass rhythm."

ANY EXTRAS?
There's a 20-track digipak CD available that includes the original album's eight tracks, one B-side from the time ('City Kids'), four songs from the legendary 'Beer Drinkers And Hell Raisers' EP from 1980 and best of all, seven previously unissued recordings featuring alternate takes from the time that really add something to the Motörhead story. There's also a booklet featuring a lengthy essay from Ted Carroll, who owned Chiswick Records – the label that first took a chance on Motörhead by releasing this album – and lots of unseen photos.

HIGHLIGHTS
This is one of the most important albums ever recorded in defining the sound of metal as we know it, so everything here is worth a listen. 'Motörhead' were like nothing that had come before and it's hard to imagine how the music we all know and love today would have evolved without these recordings. The sound is dirty and live, capturing exactly what the band were all about. And it's all the better for it.

Malcolm Dome

ROCK CANDY PICKS

THE STUFF THAT'S GRABBED OUR ATTENTION

SWEET 'Sensational Sweet (Chapter One: The Wild Bunch)'

(SONY MUSIC GERMANY)

WHAT'S THE STORY?
This meticulously packaged nine-disc set covers everything released by the four-piece incarnation of Sweet as they went from middle-of-the-road boys next door to chart-conquering, über-camp, bubblegum glam stars and, finally, leather-clad, hirsute heavy rockers. It includes all of the band's six albums from 1971's 'Funny How Sweet Co-Co Can Be' to singer Brian Connolly's last album with the band, 1978's 'Level Headed', plus a full-length live show from London's Rainbow Theatre in 1973, a 24-track compilation of non-album singles and B-sides, and a disc of mostly unheard BBC Radio appearances. An accompanying 48-page booklet is as colourful as the music.

WHAT GUITARIST ANDY SCOTT SAYS
"When Sony in Germany said it was going to be nine CDs I replied: 'Good luck with that,' but I'm really impressed with the package. They've pulled out all the stops, especially with the bonus material. It's remarkable what can be found when you start delving. 2018 is the band's 50th anniversary and it's fantastic that there are people who still cherish what we did all those years ago."

ANY EXTRAS?
Plenty. Each of the original albums contains numerous add-ons and the BBC disc – which sees Sweet covering several songs by The Who, as well as 'Love Me Two Times' by The Doors and 'Paperback Writer' by The Beatles – makes for fascinating listening. In total there are 30 previously unreleased recordings.

HIGHLIGHTS
'Sweet Fanny Adams' and 'Desolation Boulevard', both from 1974, and 1976's 'Give Us A Wink' remain among the most underrated hard rock releases of all time. The blitzkrieg attack of the band's Rainbow concert, meanwhile, reminds us that in their prime Sweet could compete with any of their contemporaries. Sweet were often dismissed as lightweight glam for girls. This compilation proves how wide of the mark that assessment was.

Dave Ling

JETHRO TULL 'Heavy Horses' (40th Anniversary Edition)

(PARLOPHONE)

WHAT'S THE STORY?
'Heavy Horses' celebrates its 40th anniversary as the band celebrate their 50th. Jethro Tull's 11th studio album was originally released in 1978, the second episode in what's referred to as the band's 'folk trilogy' alongside '77's 'Songs From The Wood' and '79's 'Stormwatch'. 'Heavy Horses' saw lyricist Ian Anderson bemoaning the changes sweeping through the rural world and using the plight of the album cover's shire horses as its theme. Anderson even dedicated the album to "the indigenous ponies and working horses of Great Britain."

WHAT VOCALIST AND FLAUTIST IAN ANDERSON SAYS
"As a child, my big passion was to get off the leash and explore the local wooded and leafy suburbs. So it didn't suddenly become new in 1977, it was just that the subject matter fitted what I wanted to write about at the time."

ANY EXTRAS?
A veritable treasure trove. There are a whopping three CDs and two DVDs included in this special set. CD1 features a Steven Wilson stereo mix of the original album with nine additional bonus tracks (seven previously unreleased). CDs 2 and 3 feature a May 1978 live show from Berne in Switzerland that's been remixed by King Crimson's Jakko Jakszyk. The DVDs offer a mix of 5.1 and DD surround mixes of the studio and live albums and various bits of video footage from the period. You also get a 96-page book with notes from Ian Anderson and interviews with Steeleye Span vocalist Maddy Prior and Curved Air violinist Darryl Way (the latter of whom played on the album), as well as engineer Colin Leggett.

HIGHLIGHTS
'Heavy Horses' finds Tull in a really rich vein of form, mixing crunching hard rock, prog and folky flourishes, holding back the encroaching punk wars with aplomb.

Jerry Ewing

Photos: Getty Images/Jazz Archive Hamburg/Ullstein Bild; Derek Oliver

ROCK CANDY REISSUES

THE VERY LATEST HOT RE-RELEASE FROM THE LABEL

RIOT – 'Fire Down Under'

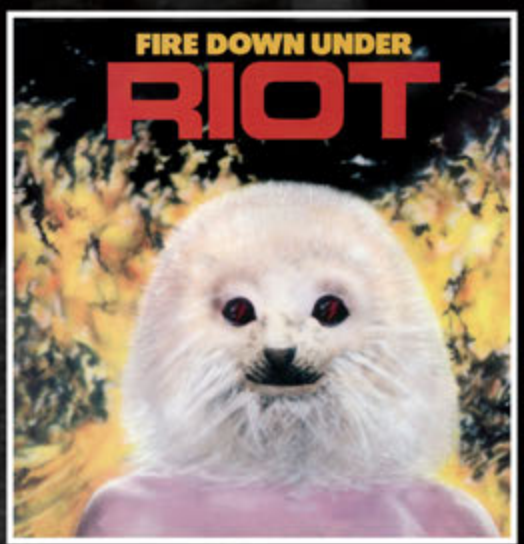
ORIGINAL RELEASE DATE – 1981

LINE UP

Guy Speranza – vocals
Mark Reale – guitar
Rick Ventura – guitar
Kip Leming – bass
Sandy Slavin – drums

BACKGROUND

New York band Riot was formed back in 1975 by guitarist Mark Reale, and their early struggles were remarkable by any standards. The band suffered from persistent attempts to derail their career by an industry that was, for the most part, in total denial of the group's enormous potential. Riot's first album, 'Rock City', was released on the independent label, Fire Sign Records, in 1977 and featured cult classics 'Warrior' and the title track. The follow-up release, 1979's 'Narita', saw the band signed to a major label – Capitol – and again the album showcased a group with real fire in their collective bellies as they produced exceptional hard rock tunes like 'Waiting For The Taking' and 'Kick Down The Wall'. Vocalist Guy Speranza's brilliant vocals really were a cut above. Both of these albums made for a riveting precursor to 'Fire Down Under'. But despite reasonable sales of the first two efforts and plenty of anticipation surrounding the third, a huge setback was waiting just around the corner. Riot's supercharged brand of hard rock had already been embraced in the UK, with its burgeoning NWOBHM scene, yet somehow this remained under the wider industry's radar, leaving the band's worldwide fortunes in the dumps. Capitol elected to abandon the group, refusing – almost on a whim – to release the 'Fire Down Under' album. However, in an enterprising move, Riot's UK fan following fought a campaign, led by DJ Neil Kay and numerous UK music journalists, to get the record released. In an early example of people power that included picketing the offices of EMI Records, they succeeded and the album finally appeared on a new label, Elektra Records. It was a major achievement for the fans and the album subsequently became a watershed moment in the band's career, breaking into the US *Billboard* Top 100.



Sadly, Riot never achieved major success and 'Fire Down Under' was the last album to feature Speranza, who left in 1981, quitting the music business altogether, despite an offer to join Anthrax in 1982.

WHAT PRODUCER STEVE LOEB SAYS

"It ['Fire Down Under'] could not ever have been done without the fans and the UK music press. It was a popular rebellion organically driven from the bottom up. As if the first phase of the band's survival and emergence wasn't inspirational enough, suddenly we faced the end of struggling for years – or so we thought until we faced what seemed to be real survival – do or die type stuff. It's a genuinely classic album, and I'm extremely proud of it. It captured the band exactly in the right way. Exactly where everyone was. And it's timeless."

TRACKS TO CHECK OUT

'Outlaw', 'Swords And Tequila', 'Run For Your Life' and 'Fire Down Under' take no prisoners, allowing vocalist Guy Speranza and guitarist Mark Reale to shine like diamonds.

MORE BANG FOR YOUR BUCK

The Rock Candy CD is freshly remastered, contains 6 bonus tracks, a 16-page full-colour booklet, a 4,000 word essay by *Rock Candy* Editor At Large Malcolm Dome, enhanced artwork with previously unseen photos, band involvement and a new interview with band producer Steve Loeb.

THE WORD FROM RC BOSS DEREK OLIVER

""Fire Down Under' turned out to be Riot's creative zenith, containing tracks that elevated them into the upper echelons of hard rock royalty. Produced by their production/management team in New York City, the record explodes with deadly intent, showcasing a style and sound that fitted perfectly with the British NWOBHM scene – a fact that had already been underscored by scene leader Neil Kay promoting the band heavily at his Heavy Metal Soundhouse events. It was a perfect fit. Promotion and fan support generated enough momentum to secure the band a new record deal, get them a prestigious slot on the bill at the inaugural Castle Donington Monsters Of Rock festival in 1980 and, during the same year, support Sammy Hagar on a major nationwide UK tour ahead of the arrival of 'Fire Down Under'."

Buy this album and tons of other great releases at www.rockcandyrecords.com

THE INSIDE TRACK

Motörhead photographed in 1980. L-R: 'Fast' Eddie Clarke (guitar), Phil 'Filthy Animal' Taylor (drums), Lemmy (bass and vocals)

GIRLSCHOOL GUITARIST **KIM MCAULIFFE** PLAYED ENDLESS GIGS WITH **MOTÖRHEAD** OVER THE YEARS. SO WHO BETTER TO GIVE YOU HER PERSONAL LOWDOWN ON THE BAND'S RECORDED OUTPUT?

"THE FIRST TIME I ever heard Motörhead was way back in 1977. [Girlschool guitarist] Kelly Johnson had just come to live with me and my parents, and at the time my mum knew somebody at Chiswick Records. One day she came home with this LP that the label had released by some scruffy oiks. It was the first Motörhead album. Kelly and I put it on and out came this bloody noise. You looked at the back of the album cover, and there were these three long-haired biker types. This was pretty wild stuff.

"LITTLE DID we know that only a year or so later we'd actually get to meet the band. We'd just released our debut single, 'Take It All Away', on City Records and Lemmy heard John Peel play it on his Radio 1 show. He liked it and wanted to meet us. So he came down to our rehearsal studio – Ritz in Putney, South London. We were all terrified and really didn't know what to expect. But he was great.

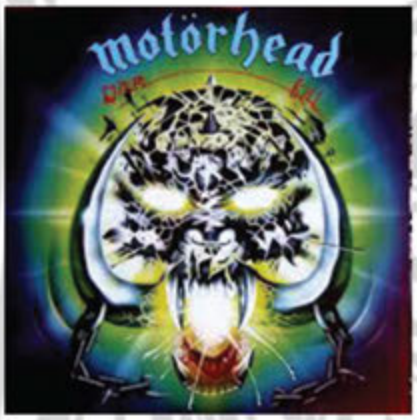
"WE GOT offered the chance to go out on the road with Motörhead on their 'Overkill' tour in 1979. It was their first major outing and acted as our initiation into the world of touring; we'd never done anything like it before. We ended up sharing a tour bus with Motörhead and it was a crazy time. We had a very straight-laced driver, and one day Motörhead were late turning up: they'd been out partying or something. So we're on the bus and suddenly the driver says, 'That's it. I'm not waiting any longer for them' and he literally drove off without them! Imagine that – leaving the headline band stranded!

"WE HAD so much fun on that tour with Motörhead. We only got about a quid a day to spend, which meant that we didn't have much spare for booze. So they used to come in with crates of Special Brew for us and hang around for a chat. One night Lemmy was around for longer than usual and it was getting close to the time when we had to go onstage. I opened my guitar case and let out a scream – there was half a pig's head in it, put there by Lem. Apparently, he'd planned to put it in Kelly's case, but got the wrong one. Things like that happened all the time.

"WE DID a lot of touring over the years with the band, and they looked after us so well. There was no other band like Motörhead, and there never will be. But the one thing we learnt from them above all else was that no matter what goes wrong, you always get on the stage and deliver. Oh, and one other thing. Don't stay up for three days straight before a gig!"

Interview by Malcolm Dome

THE ALL-TIME CLASSIC – 'OVERKILL' (1979)



"Girlschool got the chance to go out on tour with Motörhead when 'Overkill' was released back in 1979, so it will always have a really special place in my heart. The whole album reminds me of a period when Motörhead were exciting and seemingly unstoppable. I can remember standing at the side of the stage night after night listening to the band playing all these amazing songs. I guess that 'Overkill' is the album that defined the band for a lot of people and it also has some of my favourite numbers from their catalogue. If you asked me to single out my favourite tracks, I'd have a tough time, but I reckon the title track and 'Metropolis' would be the ones. Those two songs, in particular, are simply unbeatable."

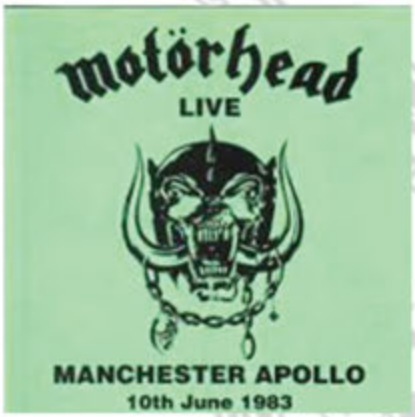
THE ONE FOR CONNOISSEURS – 'ANOTHER PERFECT DAY' (1983)

"I know quite a few people have mixed feelings about this one, but for me 'Another Perfect Day' is a very undervalued album. I had always been a huge fan of Brian Robertson from his time in Thin Lizzy and I think we should give the band credit for trying something different here by bringing him in to replace 'Fast' Eddie Clarke. There are some really strong songs on this album, like 'Back At The Funny Farm' and 'I Got Mine'. I know that what put a lot of fans off was Robbo's image – and I agree that wearing those shorts on stage was definitely not a good idea! But these days I think opinions have started to change and this album gets a little bit more respect than it used to, and which it definitely deserves."

THE ONE TO AVOID – '1916' (1991)

"After such a great burst of brilliance early on in their career with 'Overkill', 'Bomber', 'Ace Of Spades' and 'No Sleep 'Til Hammersmith', I think Motörhead went through a bad phase where they recorded some albums that were simply not good enough. I could have mentioned 'Iron Fist' here, but the title track is superb, so I'll have to let that one off. However, '1916' was definitely a low point. I listened to the album for a while when it first came out, but never really went back to it. The band seemed to have lost their way a little. I don't think it's a terrible album. It's just not up to the standard of their best records. Thankfully Motörhead bounced back from this dip and the last few albums were much, much better."

THE BEST BOOTLEG – "THERE ISN'T ONE!"



"Do you know, I don't think there is one. I have to confess that I don't think I've ever listened to a single Motörhead bootleg. I'm sure there must be loads of them around – odd live recordings made by keen amateurs on tape recorders and then shared – but I've honestly never had any interest in hearing one of them. I just don't get it, I suppose. Some fans like to collect everything there is going, but the problem with bootlegs is that a lot of them are really sub-standard, inevitably, and I know that the boys in the band were never happy they existed. After all, why bother with poor quality bootlegs when there's so much great official stuff out there that really captures the power of the band when they play?"

Photos: Getty Images/Fin Costello/Redferns; Tony Mottram

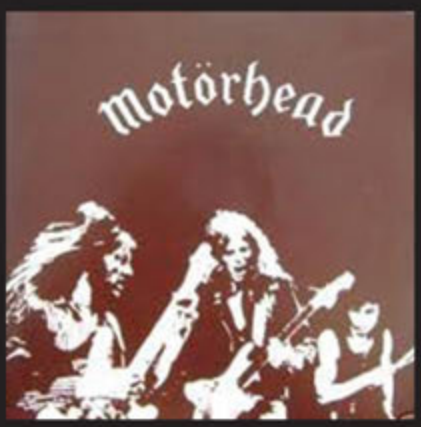
THE INSIDE TRACK

The classic Motörhead line-up in full flight at the Hammersmith Odeon, London, 26 November 1979

THE BEST FILM OR VIDEO – *KILLED BY DEATH* (1984)

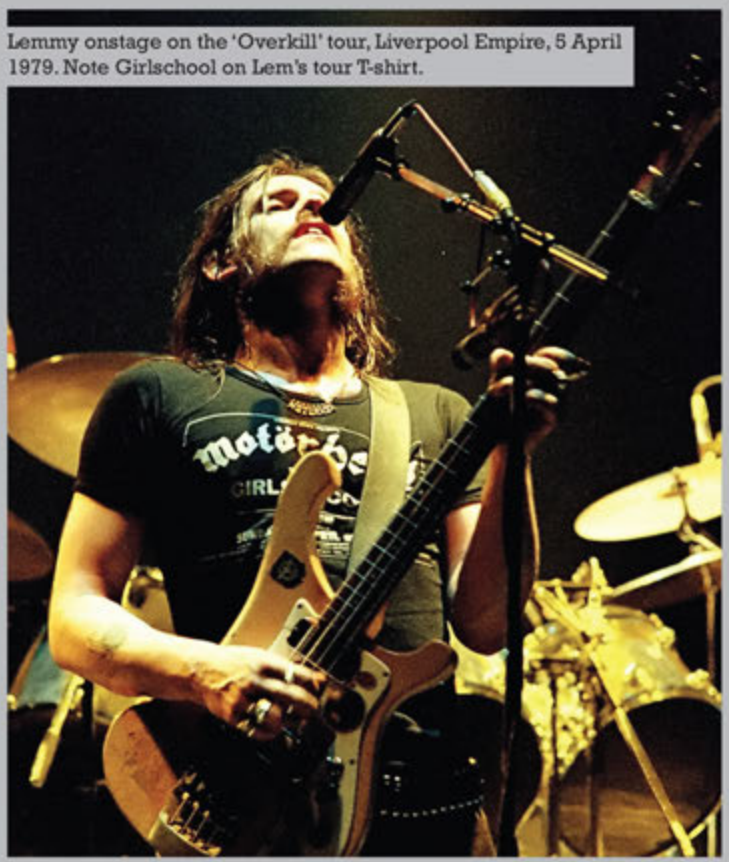
"The video that went with the single 'Killed By Death' is just hilarious. What an image that is, Lemmy rising up out of the grave on that bike! [Plasmatics manager] Rod Swenson directed the video, and I think he captured the band's personality better than anyone has before or since. I saw this when it first came out and laughed so much. Shame MTV didn't have a sense of humour about it and banned it for 'excessive and senseless violence'! They obviously didn't see the funny side. You know what? Talking about this makes me want to go and watch it again. If you want to show people something that truly sums up Lemmy and Motörhead, then this is it!"

THE RARITY – 'BEER DRINKERS AND HELLRAISERS' (1980)



"I've got a load of vinyl stashed up in my attic and came across this EP quite recently. Annoyingly I can't play it right now, though, because I don't have a turntable. But I do know that it has some great songs recorded during the sessions for the first Motörhead album in 1977 – even if three were covers. 'Beer Drinkers And Hell Raisers' was originally by ZZ Top, of course, while 'I'm Your Witchdoctor' is an old song by John Mayall & The Bluesbreakers. 'On Parole' was a song previously recorded by the band's old guitarist Larry Wallis. I don't know about an exact value, but my copy is on 12" orange vinyl and I reckon that's got to be rare!"

Lemmy onstage on the 'Overkill' tour, Liverpool Empire, 5 April 1979. Note Girlschool on Lem's tour T-shirt.



Photos: IconicPix/George Bodnar Archive; IconicPix/Alan Perry

KIM MCAULIFFE'S MOTÖRHEAD PLAYLIST

'ACE OF SPADES'

(from 'Ace Of Spades', 1980)

"This may be the ultimate Motörhead song – and what makes it is Vic Maile's production, especially his use of percussion. The song always reminds me of Pot Noodles, for some reason! So many bands have tried to cover this, but nobody gets close."

'METROPOLIS'

(from 'Overkill', 1979)

"Whenever this comes on Denise [Dufort, Girlschool drummer] and I go mental. 'Fast' Eddie's guitar work is so good on this and it's still a real fave of mine."

'OVERKILL'

(from 'Overkill', 1979)

"'Philthy [Animal' Taylor] was the first person to play double bass drums like this. The stop-start routine is incredible. Loads of others have tried since, but no-one does it the way it's done on 'Overkill'. It's so powerful and unmistakable."

'KILLED BY DEATH'

(from 'No Remorse', 1984)

"This has become a real fan favourite and is a great anthem that really gets you going. The way it builds from the guitar intro gets to you every time."

'ORGASMATRON'

(from 'Orgasmatron', 1986)

"This was something a little different for the band. It had a real depth and passion and even sounds a bit dark. A great number."

THREE TO AVOID

'HEROES'

(from 'Under Cöver', 2017)

"I'm a huge Bowie fan, but I don't think this classic song of his suits Motörhead at all. It was a mistake to try it."

'WHIPLASH'

(from 'Metallic Attack: The Ultimate Tribute', 2004)

"Look, nobody does Motörhead like Motörhead. And nobody does Metallica like Metallica. Sorry, but this cover version wasn't a good idea."

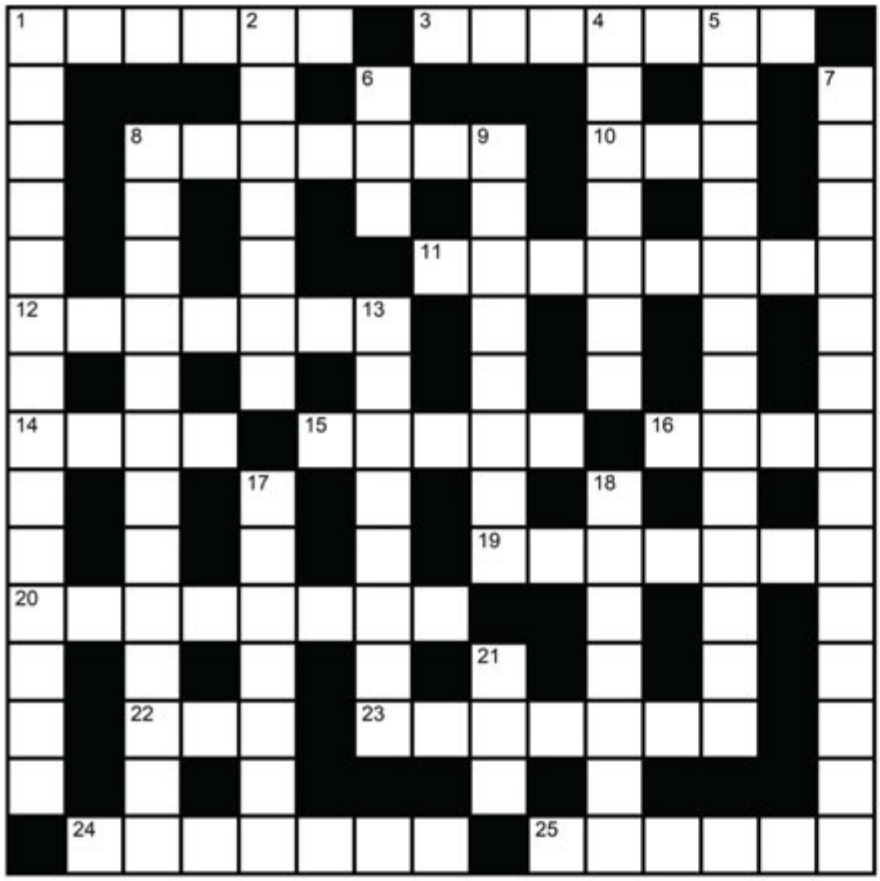
'SHOOT 'EM DOWN'

(from 'Twisted Forever', 2001)

"I recall Motörhead doing this song at soundchecks, but they should never have recorded a version of it for a Twisted Sister tribute album. As you might have realised, I'm not a fan of Motörhead doing covers!"

CROSSWORD

You lucky, lucky people! It's the *Rock Candy* crossword, designed with love to test your rock'n'roll grey matter...



1 ACROSS: HANOI ROCKS

20 ACROSS: ALICE COOPER

6 DOWN: TWISTED SISTER

9 DOWN: SAXON

ACROSS

1 'Beating Gets ------' noted Hanoi Rocks in 1983. (6)

3 Deep Purple worshipped this guy on their 1974 'Stormbringer' album. (4,3)

8 Robin Trower was in charge after dark in 1983, with '------- Midnight'. (7)

10 Rough Cutt had a big job to do, rocking an entire country on 1986's 'Rough Cutt Wants You' album. (1,1,1)

11 AOR folk with their big jacket sleeves rolled up. Their song, 'Broken Wings', was on the *Top Gun* soundtrack album (2,6)

12 Budgie found themselves '------- Home Again' on 1972's 'Squawk' album. (7)

14 *The Young Ones*' Vyvyan had '---- Metal' written on the back of his denim jacket. (4)

15 Not all riots are loud. (5)

16 Exodus and Slayer guitarist, Gary ----. (4)

19 Slade frontman Noddy Holder's first name. (7)

20 Alice Cooper was 23 when 1971's 'Love It To Death' came out. But he lied about his age on one song. (8)

22 Hellion frontwoman, --- Boleyn. (3)

23 'Somebody -- ----- Likes Me', reckoned a presumptuous Michael Des Barres on a 1986 solo album. (2,5)

24 David Lee Roth was over-excited about going back to school to meet this particular person on the '1984' album. (7)

25 The surname of a former Argent guitarist who was inconvenienced by an 'Interrupted Journey' in 1983. (6)

DOWN

1 UK AOR rockers Export found themselves 'Living In The ---- Of The ------- ---' back in 1986. (4,7,3)

2 The Who don't have an alibi. They can't '-------'. (7)

4 '--- Could Be ----' noted a certain bunch of jungle dwellers. (3,4)

5 First four words in the title of a 2006 Iron Maiden album. (1,6,2,4)

6 Dee Snider was in no doubt as to who he was back in 1983. '- -- (I'm Me)'. (1,2)

7 A shady-looking Eddie Money asked this important question in '83. (6,3,5)

8 First and last word in the title of the last song on side one of the original UK vinyl pressing of Sabbath's 1971 'Master Of Reality' opus. (8,5)

9 Saxon met this lady – possibly from Barnsley – on their 1986 'Rock The Nations' LP. (8)

13 Surname of the Boston guitarist who later returned to zero with RTZ in 1991. (8)

17 Type of metal as practiced by the likes of Deicide and Behemoth. (7)

18 An instrumental played by Yngwie J Malmsteen on Alcatrazz's 1984 'Live Sentence' album, then on his first studio album, 'Rising Force', that same year. (4,3)

21 Prog troupe City Boy documented the strange tale of 'The Man Who --- His Car' on 1977 album 'Young Men Gone West'. (3)

For answers go to our website *www.rockcandymag.com*

Crossword compiled by Jason Arnopp

Photos: Julia Goode; Getty Images/Gijsbert Hanekroot/Redferns; Getty Images/Waring Abbott; Getty Images/Paul Natkin

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'EYE OF THE TIGER'

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LILLIAN AXE - 'LOVE + WAR'

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NYMPHS - 'S/T'

COMING SOON

KIX - 'HOT WIRE'

NUTZ - 'NUTZ'

NUTZ - 'NUTZ TOO'

SAMMY HAGAR - 'DANGER ZONE'

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